



# Kala Social

Mukund Iyer  
Bio architect  
Social artist  
Facilitator  
Graphic Designer  
Illustrator  
India





The following portfolio holds my unlearning experiences and experiments from 2009- 2017 I believe that nothing exists in isolation, I am sharing my journey in the heterogeneous manner that I experienced them. It holds my original hand done art work, hand built homes, paintings, illustrations, graphics and teaching experiences. All these were done during my journey which started from Brazil 2011, Turkey 2012 and back home India 2015 as I lived like a nomad moving only from project to project. During this journey was when Sochalaya (art platform) and Obaruhu (natural building community) were conceived



In gratitude to life.



## About me and my work

I believe that formal architectural education has exposed me to life the way it is. Ironically it taught me all the things i am not supposed to do in life. In the final year of degree i took a travelling break for 8 months, I interned with Bio architect Eugene Pandala "Boss" in Kollam, Kerala. There every evening I would spend time doing hands on work with the local carpenters on site. They taught me for 4 months how to use the saw and chisel. When asked why there is so much emphasis on just using these two tools over and over again he simply replied " Balance". While working I learnt about the traditional science of Indian architecture Vaastu Shastra from them, stories about Vishwakarma "Architect of the universe" or God of artisans. The importance of the panchabhoota or 5 elements that this universe is made of and how to harness their energy through building.

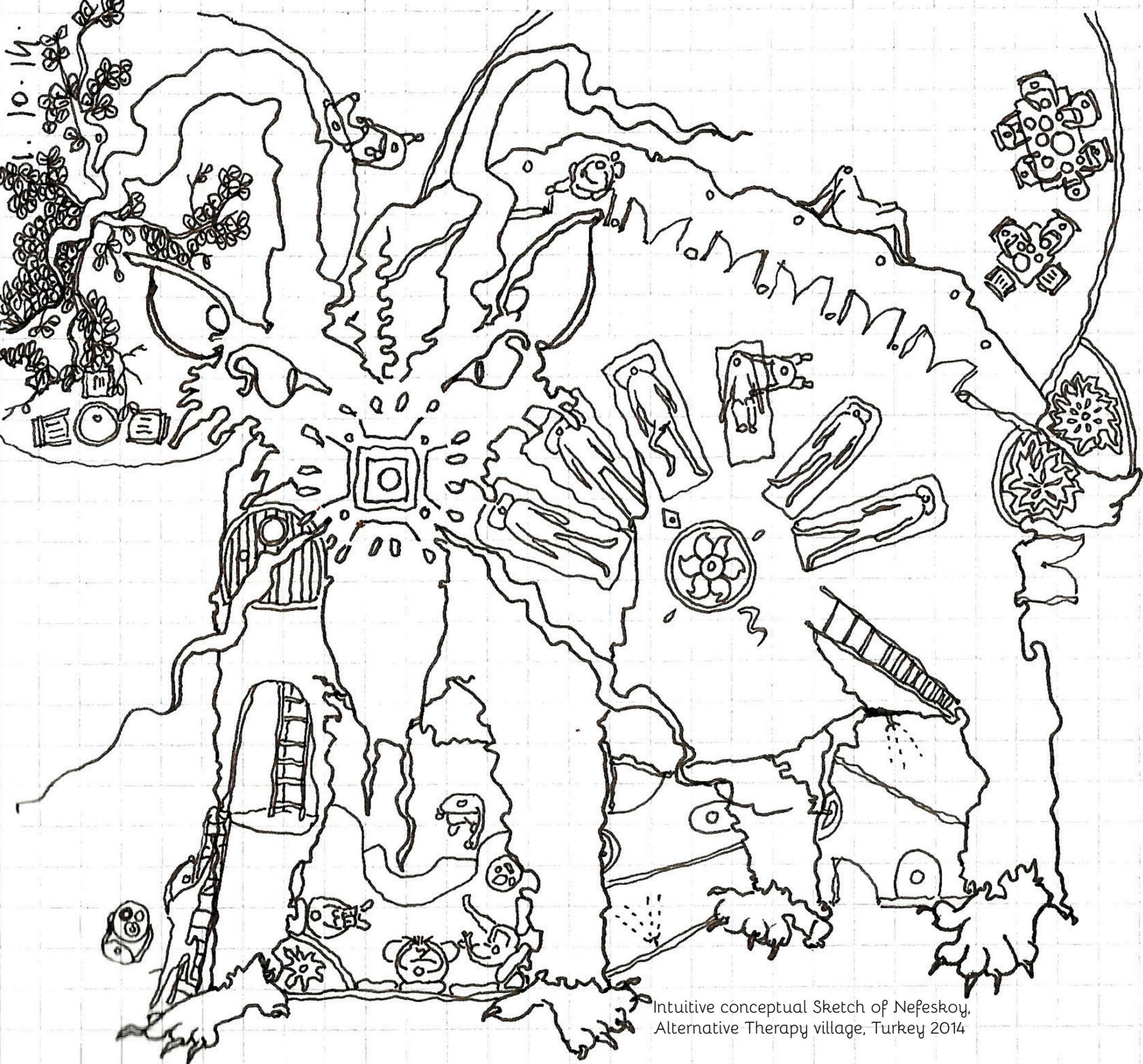
I still remember Boss told me once " how can you expect someone to make a detail for you when you dont know how to make it yourself" Not every one is skilled to do every work, but every one has the capacity to be aware of as many things as possible. This is when i decided to go on a road trip to explore traditional natural buildings in india starting from Kerala, Pune, Bihar, Uttar Pradesh, Uttarakhand, Jammu & Kashmir, Ladakh range, Himachal and carried this journey beyond Indian border in the years to come. Bhutan, Brazil and Turkey. Techniques i could explore in the journey are stone masonry, wattle and daub, cob, adobe bricks, straw-bale, slip straw, hyper adobe, earth bags etc

This journey has made me realise few things and i take them as a basic principle. Natural building does not mean simply using natural material, it means being local and being native, It means to listen to the land, It means to build together as a community, to become a child, play and loose yourself, it means to observe nature and to get inspired by her, to understand the difference between greed of space and need of space, spirituality in building and many things that one experiences in daily life but chooses not to question.

Natural building is a ritual to observe and to adapt. In all climates, in all terrains in all conditions natural building is capable of providing our needs. We need to see building as an extension of our body and spirit. All dwellings are alive

Today i am a self proclaimed Nomadic Bio architect and social artist who believes if you can cook you can build.

- love mukundoom



Portfolio contents

Natural Building Project



Original Hand Sketched art



Graphics



Illustrations



Workshops



Intuitive conceptual Sketch of Nefeskoy, Alternative Therapy village, Turkey 2014

Brahman: Where it all started  
From ātman has sprung akasha/space,  
from akasha appeared vayu/air,  
from vayu appeared agni/fire,  
from agni appeared ap/water,  
from ap appeared prithvi/earth,  
from prithvi appeared aushadha/ herbs,  
from aushadh appeared annām/food,  
from annām appeared purusha/man .  
Thus man is constituted of the essence of food.  
This truly is his head, this is the right wing, this the left wing, this the trunk,  
and this is the tail and support.

-Translation from Taittiriya Upanishad :|| Brahmanda valli



Vedanta describes the process of creation not from an empirical start point, but from a psycho metaphysical one. The atman/shivam is determined as the first principle, for consciousness constituted the bases or background of all that we conceive or perceive, i.e., of all existence, both mental and physical. From this pure principle of consciousness first emanates the concept of aether (also time and space). So this akasha is at once space and ether or the primary matter whose only quality is conceived to be sound. Creation means Vibration or the dynamic aspect of energy. From this ethereal state evolves the matter with a greater movement, which is called vayu.

Aether: Hear : That which is not

Vayu: Air: Touch & Hear : Wise Traveller

Agni: Fire: Sight, Touch & Hear: Transformer

Ap: Water: Taste, Sight, Touch & Hear: Shape Shifter

Prithvi: Earth: Smell, Taste, Sight, Touch & Hear: I am

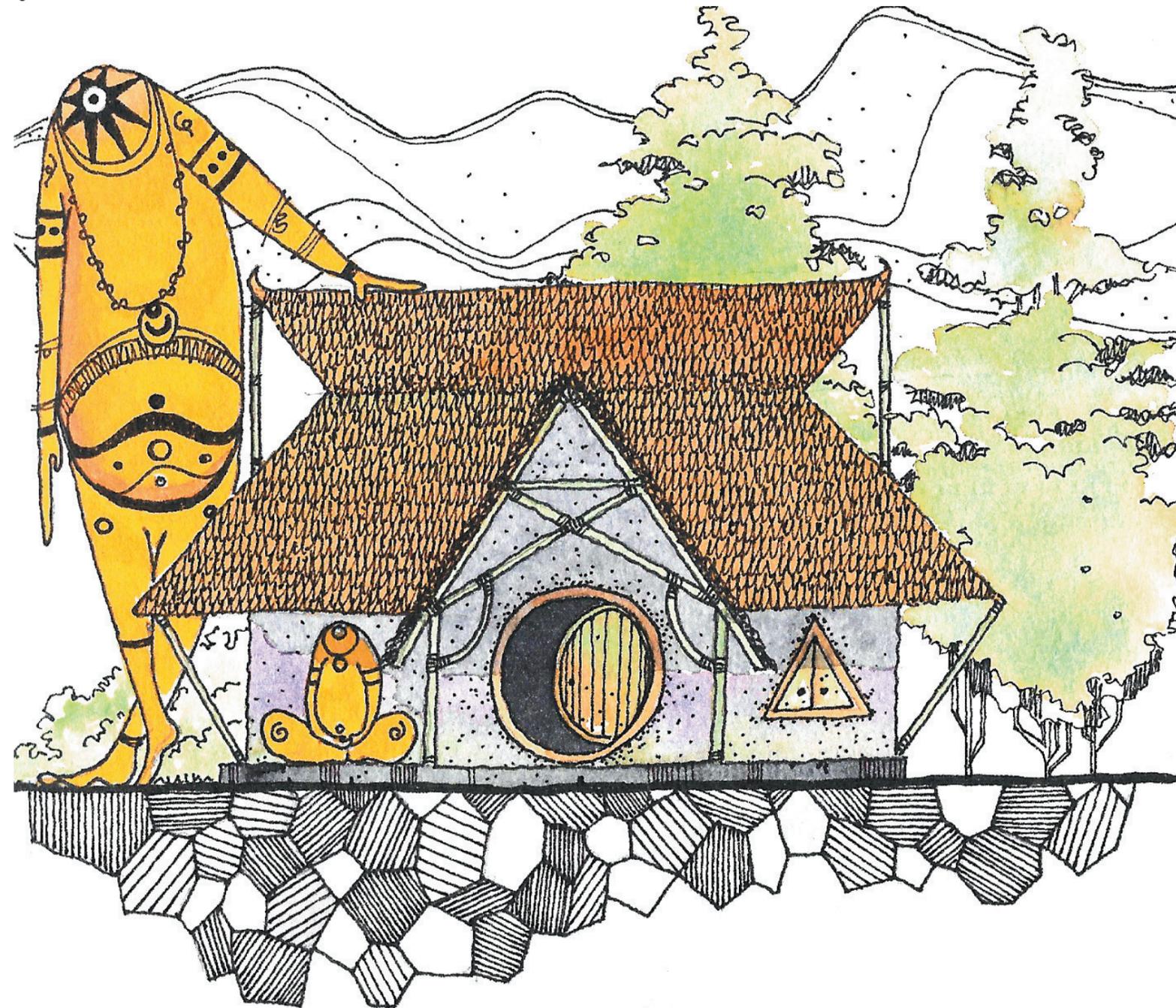
On the solid earth grow all sorts of vegetables which sustain the life of man.

● Nicholas the motherly father ,  
2015 Turkey  
12"X10"  
Medium: Ink on cartridge paper

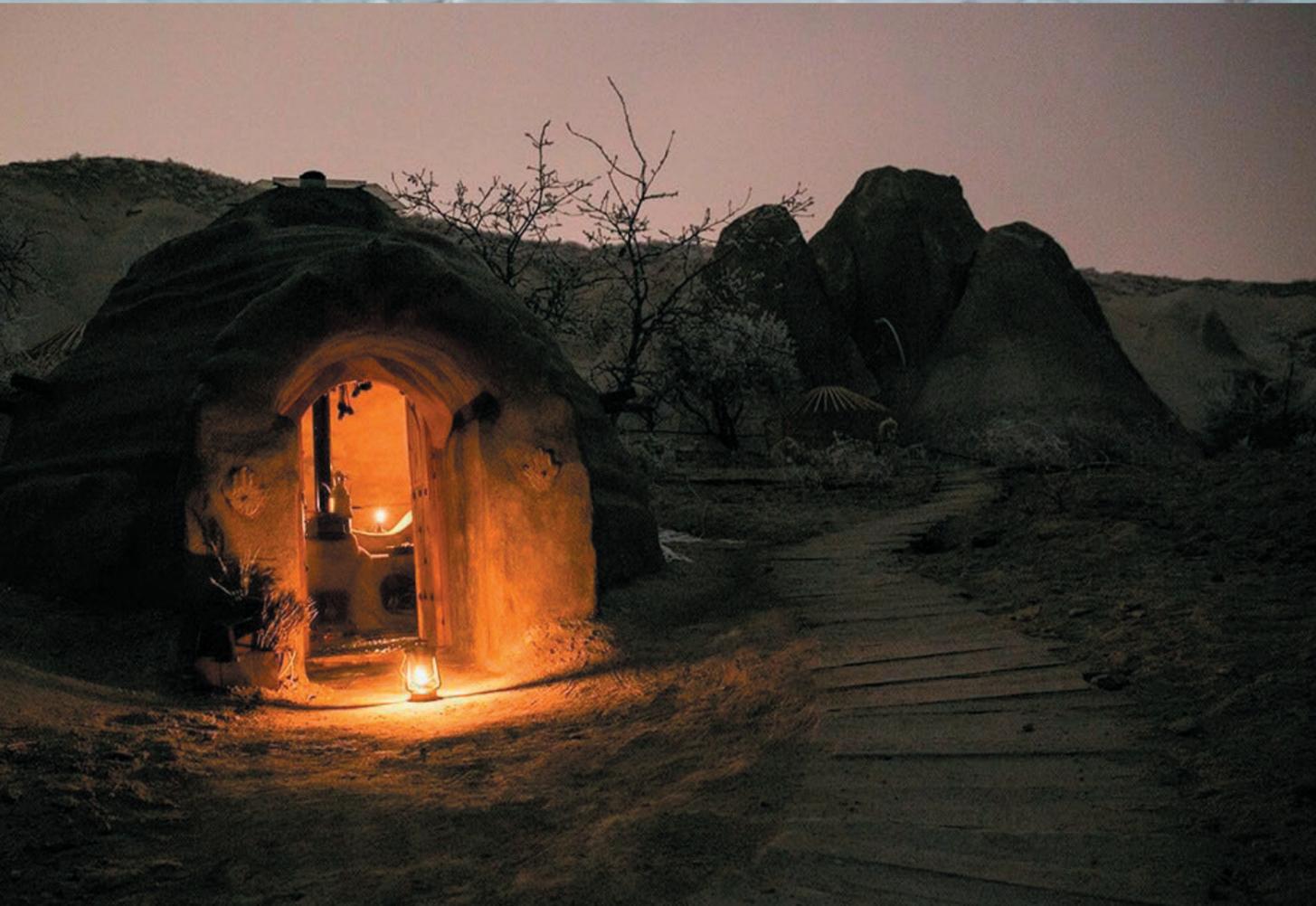
Mantra: Sound or vibrations  
Yantra: Tool to ease work  
Tantra: Technique to enhance the work

Our body is a tool which behaves like a yantra to create sounds and vibrations and our brain creates various methods to do this. It does this to disconnect ourselves from our body and to bring us to a higher state of consciousness.

A Building is like a yantra, it hears and absorbs all our vibrations as it is being built, just like a baby hears and recognises vibes while it is in the mother's womb. We give birth to this natural beauty which is alive and breathing, we nurture it. The building is an extension of our body, If it is designed with techniques which favor the 5 elements then it can act as tool just like our body for our inner growth. The cosmos is within us and around us.



● Monster house ,  
2017 India,  
5"X8"  
Medium: Ink on cartridge paper



## ● Topak Hyper adobe Dome

Location: Cappadocia, Turkey 2015

Site : The Goreme region in general has many valleys and hills. The terrain accentuates the wind and the soil is very sandy. It receives 100mm of snowfall on an average every year.

Brief : A "Hobbit House" to host artists in residence in Little prince academy for autistic kids.

Technique: Hyper Adobe, cob & Tadelakt plaster

Area: 11sqm

Concept: Cappadocia being land of caves inspired us to build this camouflaged hyper adobe dome. A community participatory project using locally available natural materials.



● ● Illustrated manual for Topak, 2016



Moroccan Tadelakt plaster bath

Hello it's me topak, i am an autumn earth child.

I emerged in cappadocia where the land has been shaped by the lavas. Beautiful hearted people manifested my soul through love and care. They sang songs, chanted hymns and prayers, danced with joy laughter to conceive me. There were times of tears and depression as well, every step of my creation was a learning for each one of us. Here I am rooted and strong full of love no matter what :)

I am your guardian, welcome to my safe womb. When you enter me , i will enter in you too. Here I request you to listen to your innerself and me. Respect will thrive between us , let us take care of each other with love.

Let me tell you what I am made of and what I need for my survival.

Earth :

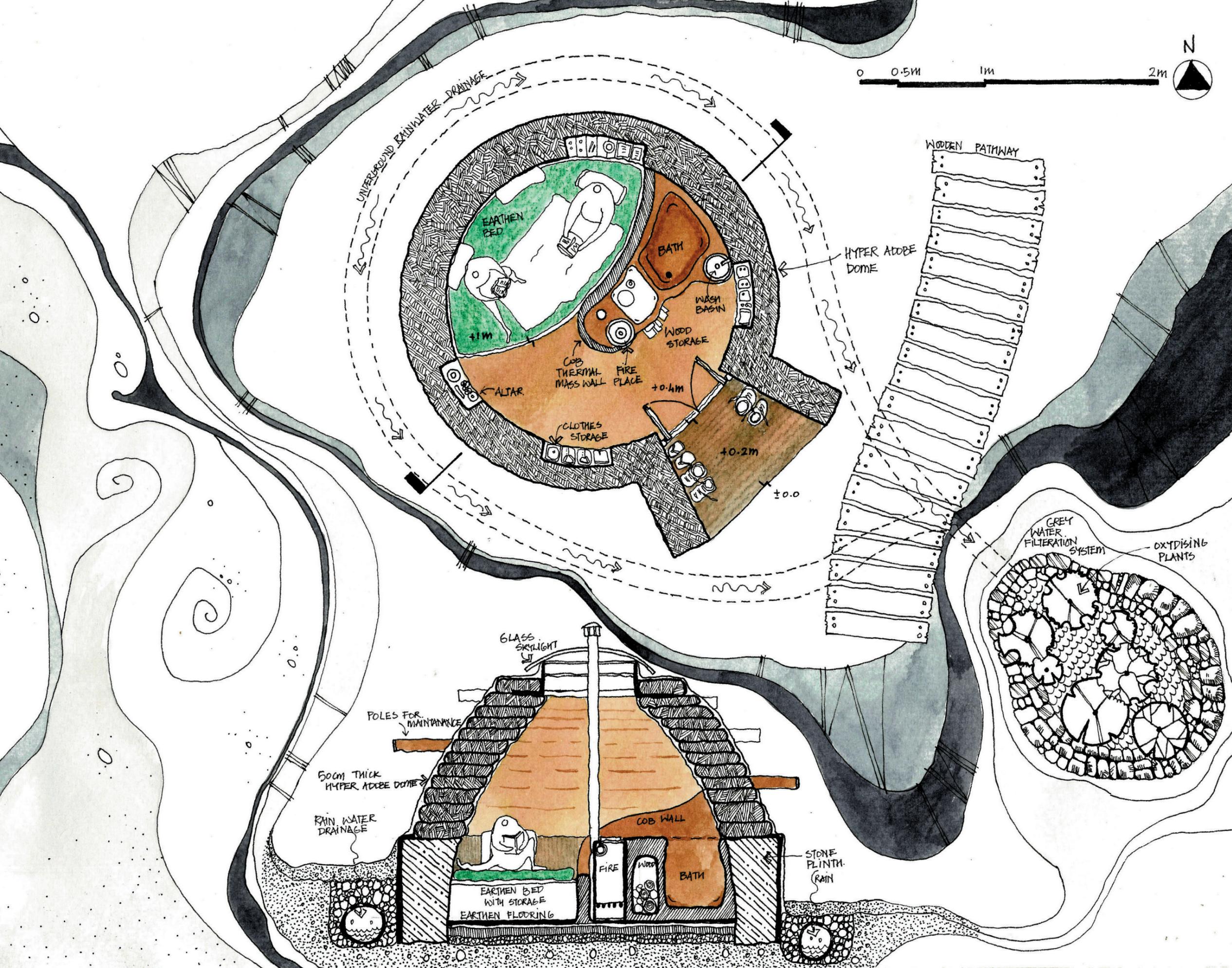
I am the sacred mixture of earth, sand , clay, gravels .

I give the strength and warmth of mother earth.

Earth is the one who roots me into myself and opens the door for the other dimensions.

Different colours of mud and stones of cappadocia, sand from the rocks and caves of my land, marble dust a waste material from marble factory which was up-cycled.

Lime from the stones, straw which grew on this earth and the rich fibrous dung of donkey kadife and the wild horses.



**Water :**

Water gives me strength and brings my elements together, she unifies us. Water is the shape shifter and holds the memories and prayers of my creators. The water used inside me, will go to the pond in front. There is a little natural water filtering system, the filtered water goes to fruit trees.

Please do not use any chemical shampoo, soap or cleaning materials, otherwise you will harm all of us me, trees, plants, earth and yourself at the end. You can use natural soap to clean yourself and some ash from the stove or vinegar to clean my bath, tap and floor .

**How to make cleaner from ash and water:**

You can put my ashes in a jar and fill with water, put under the sun for few day then you can use the water to wash dishes or clean my copper sink and earthen bathtub. Also some whey water which contains biopolymers. It helps me harden and stabilise the earth and my body.

## Fire :

Fire is my centre, my belly.

Heats me and makes me stronger. Gives me life to transform and invites more life into me.

He gathers beautiful spirits and encourages celebrations, In times of loneliness i will be your entertainer

Please make calm fire for me, let my body absorb the heat and give back to you.

Keep dry wood next to me to feed me.

Boil water and make tea to refresh the wise travellers.

## Air:

Air is my breath, I can feel it in all parts of my body

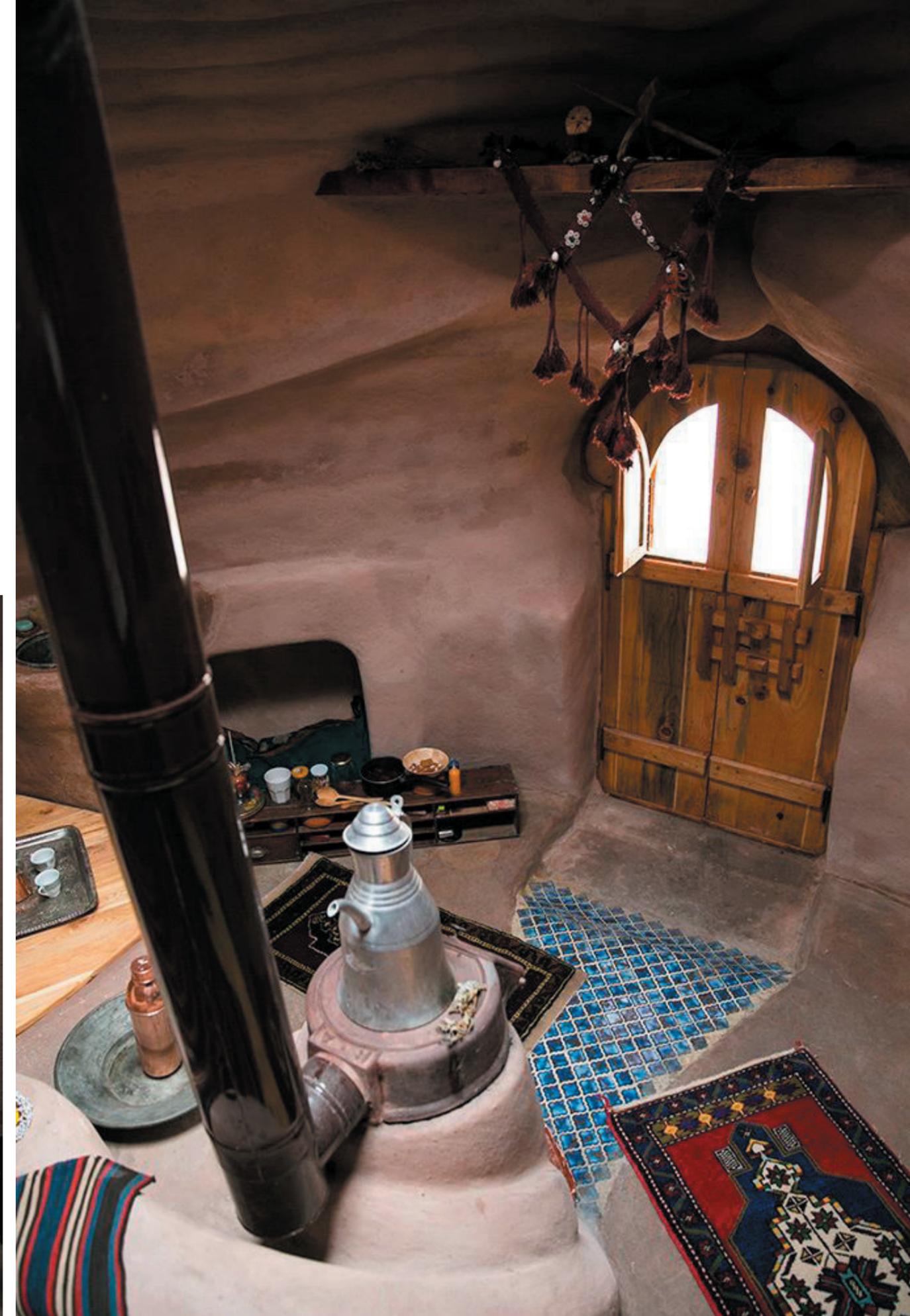
I am alive and air travels through me gently.

My heart is beating with all the air that is pumped in.

So please welcome the fresh air for me from door to my skylight window up in the centre.

If you smoke too much inside I might get sick as might you.

If i get covered with snow please climb on my back and clean me.





Space / akasha :

Akasha, the holy sky and all spirits who touched me are in and around me.

She completes me and makes me connected to the divine.

Akasha is the mother of all other elements that I am made of.

Through her subtle presence one feels welcomed, she is invincible yet she is everywhere. I work as a channel between you my dear observers and creators of life.

“ My heart is as open as the sky and life is right in anycase”

I AM THE ART  
I AM THE GOD  
WE ARE THESE GODS  
I MANIFEST  
WE MANIFEST

I am the art,  
I am the god,  
We are these gods,  
I manifest,  
We manifest



Entrance Strawbale wall ,  
Mustafas house

### ● Yenikoy, Mustafas house

Location: Byramic, Turkey 2013-2015

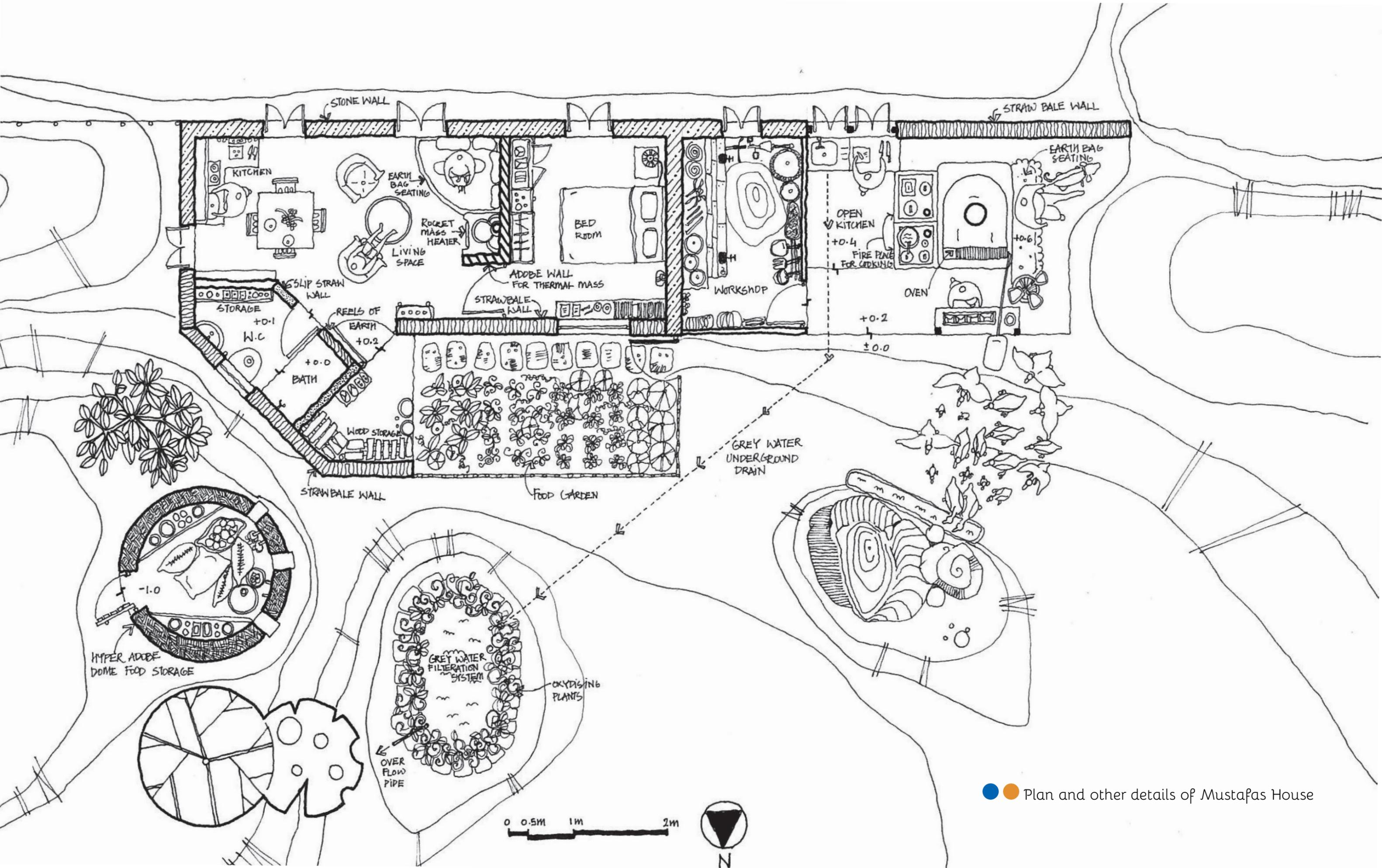
**Site :** In the wide open village of muratlar, surrounded by small hills and vast wheat fields. Highly windy with an average snowfall of 122mm. Summer temp. can rise upto 40 degree C

**Brief :** A tiny cozy home for mustafa and his partner

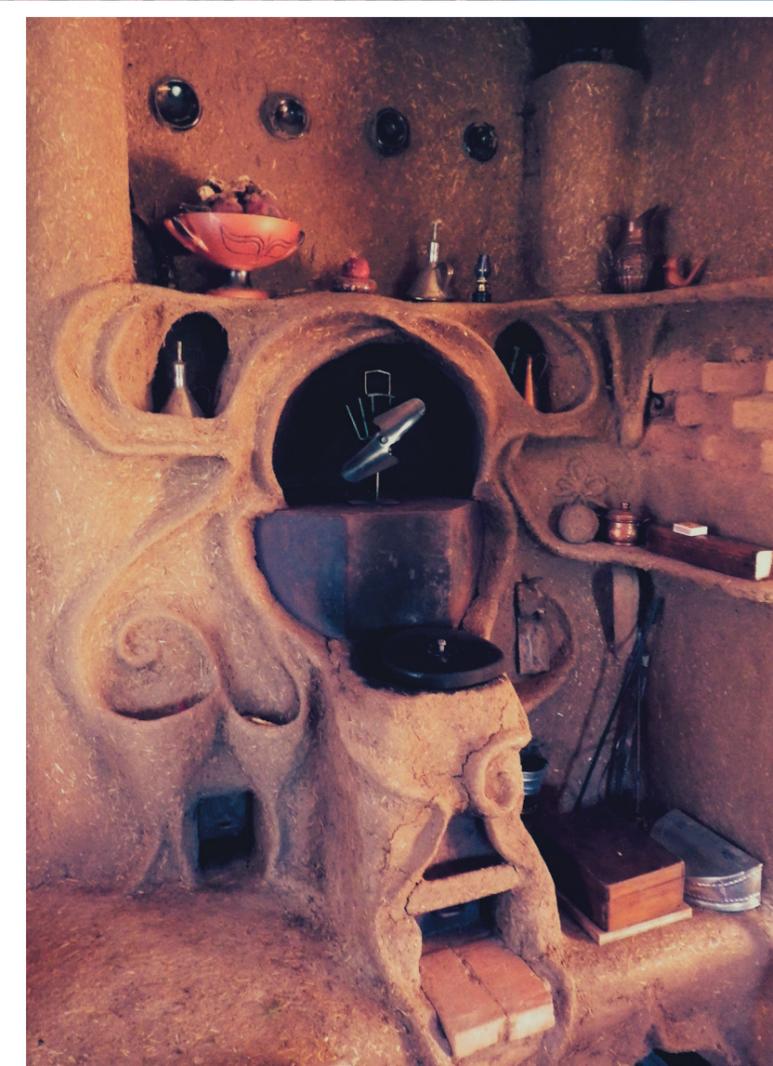
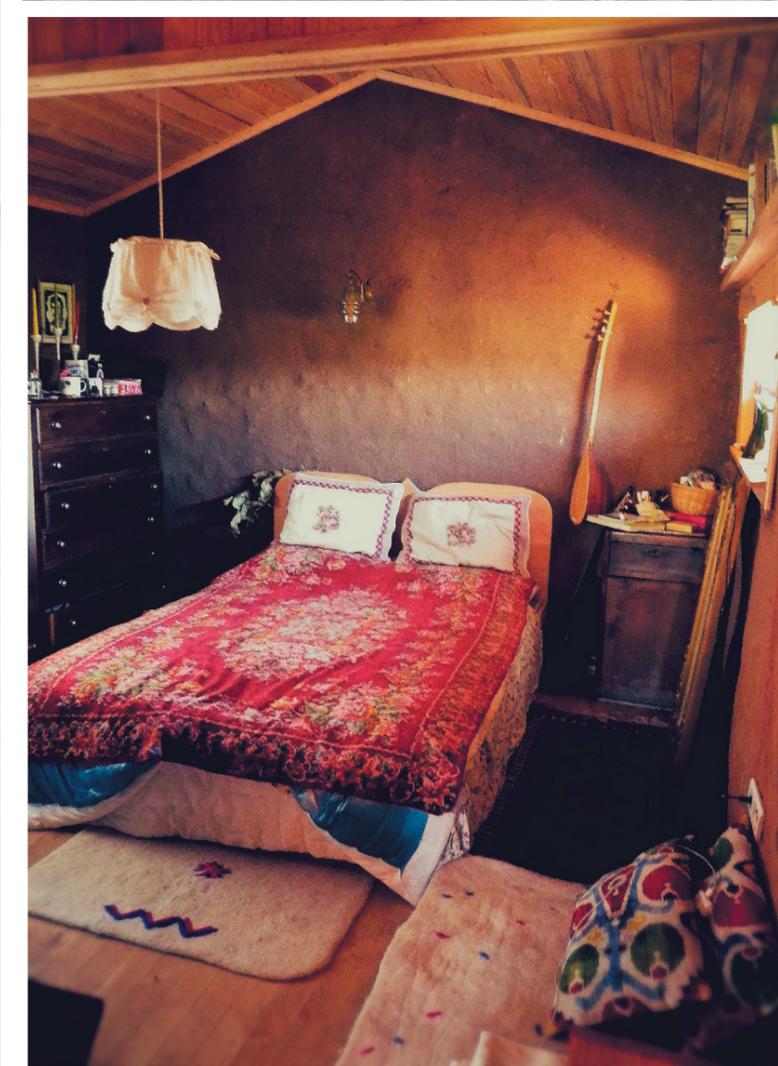
**Technique:** Straw bale, slip straw, cob, adobe, earthbag, hyper adobe, reels of earth, wattle and daub, Stone masonry & Tadelakt plaster

**Area:** 60 sqm

**Concept:** A cozy home with multiple construction techniques designed to cater to the harsh weather conditions. It also houses a rocket mass heater and an open kitchen with grey water filtration system. The house and the kitchen both were conceived during two separate community participatory workshop.

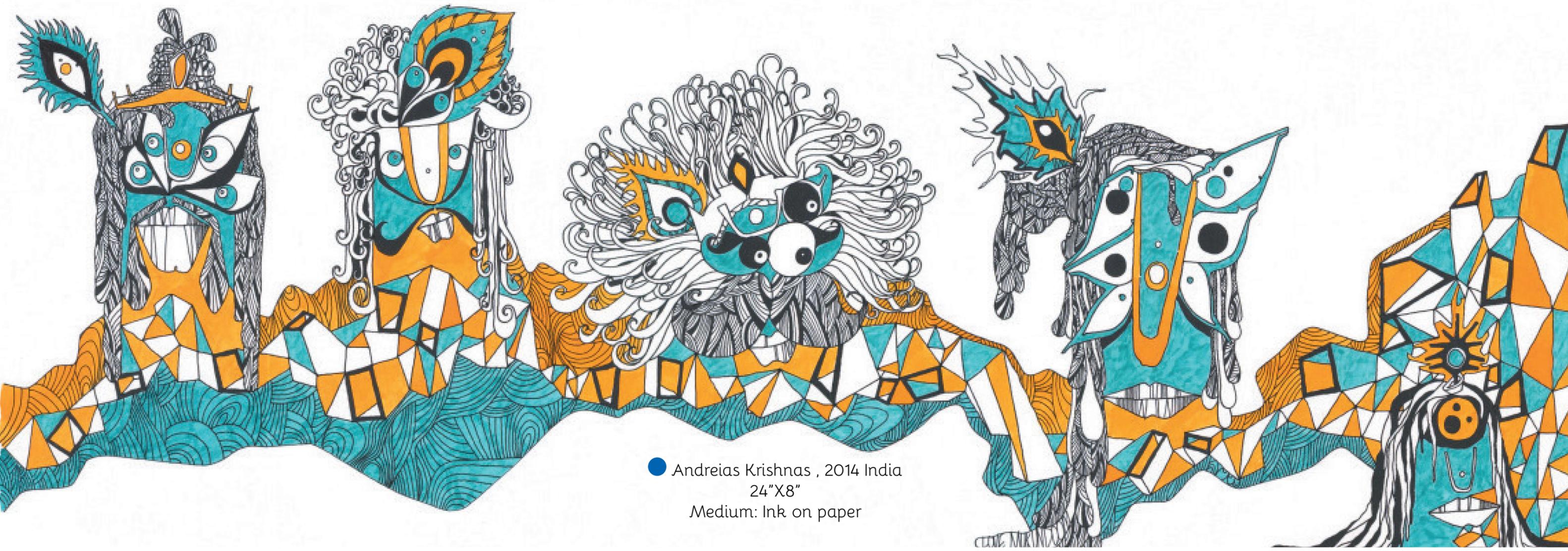


● ● Plan and other details of Mustafa's House

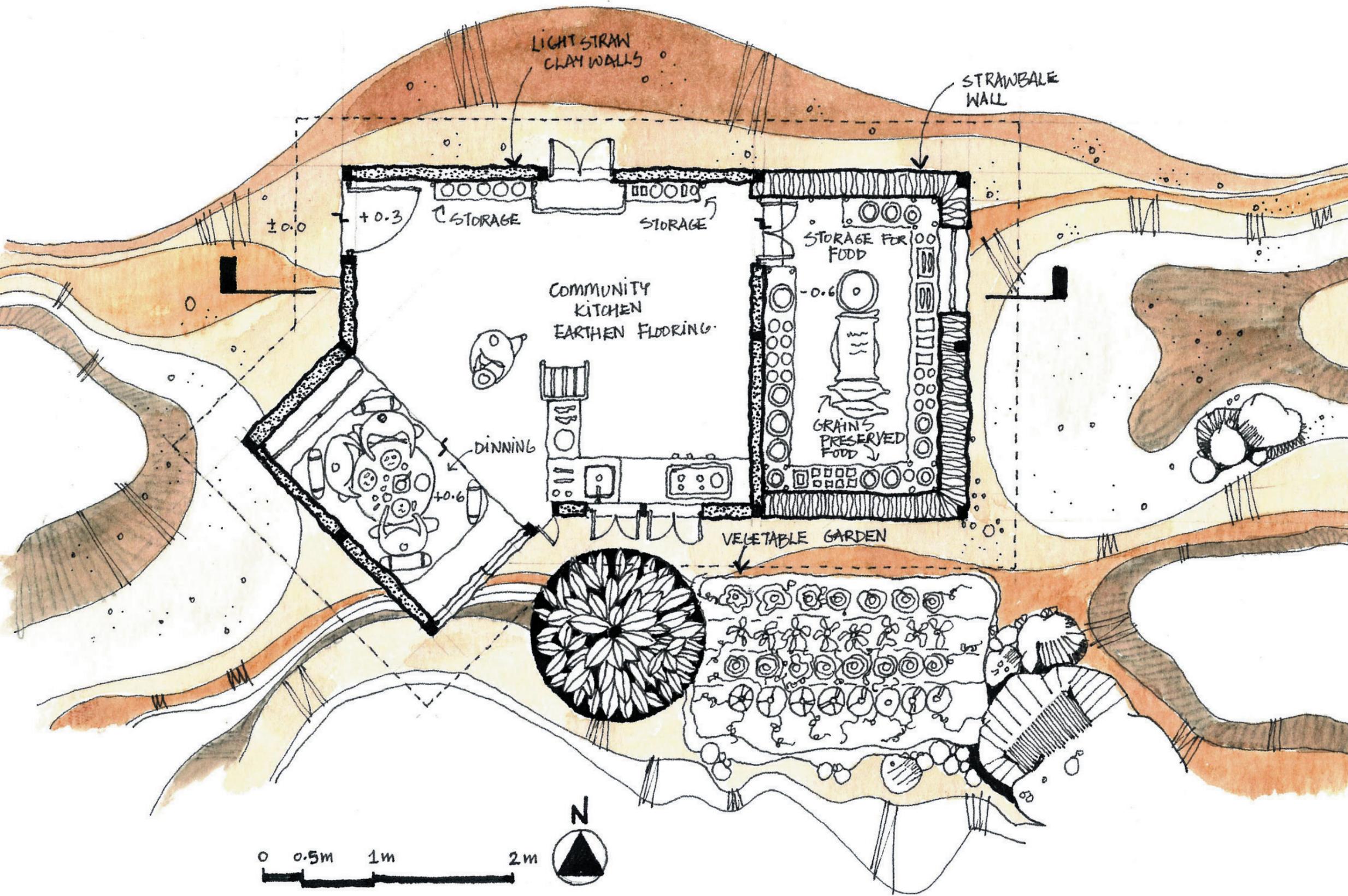


Sochalaya represents a space where both my personal and environment's energy is translated into art.

Travelling has been my passion for ever, it brings me to the doorsteps of many known and unknown wise beings. I sketch in their presence as they talk, dance, sleep, eat, cook etc.



● Andreias Krishnas , 2014 India  
24"X8"  
Medium: Ink on paper



Community Kitchen Plan



● Community Kitchen

Location: Byramic, Turkey 2013

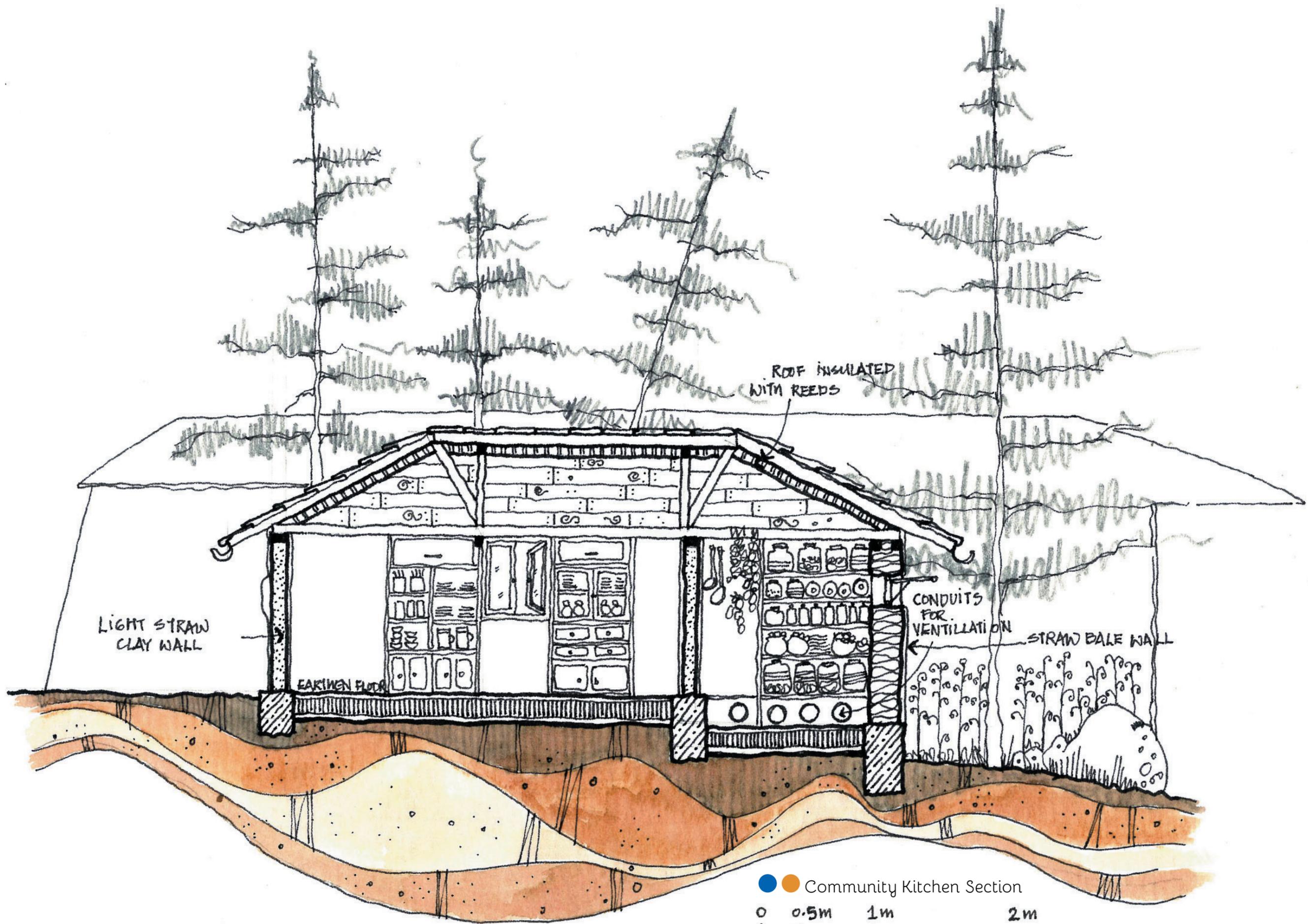
Site : Hidden in the rocky Ida mountain pine forest of byramic. Highly windy with an average snowfall of 122mm.

Brief : A hidden community kitchen.

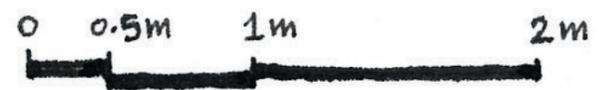
Techniques: Strawbale & Light straw clay.

Area: 45sqm

Concept: An insulated shelter built using light clay straw and straw bale walls. The idea was to optimise the heat produced within during winter and to ventilate the shelter during summer.



Community Kitchen Section



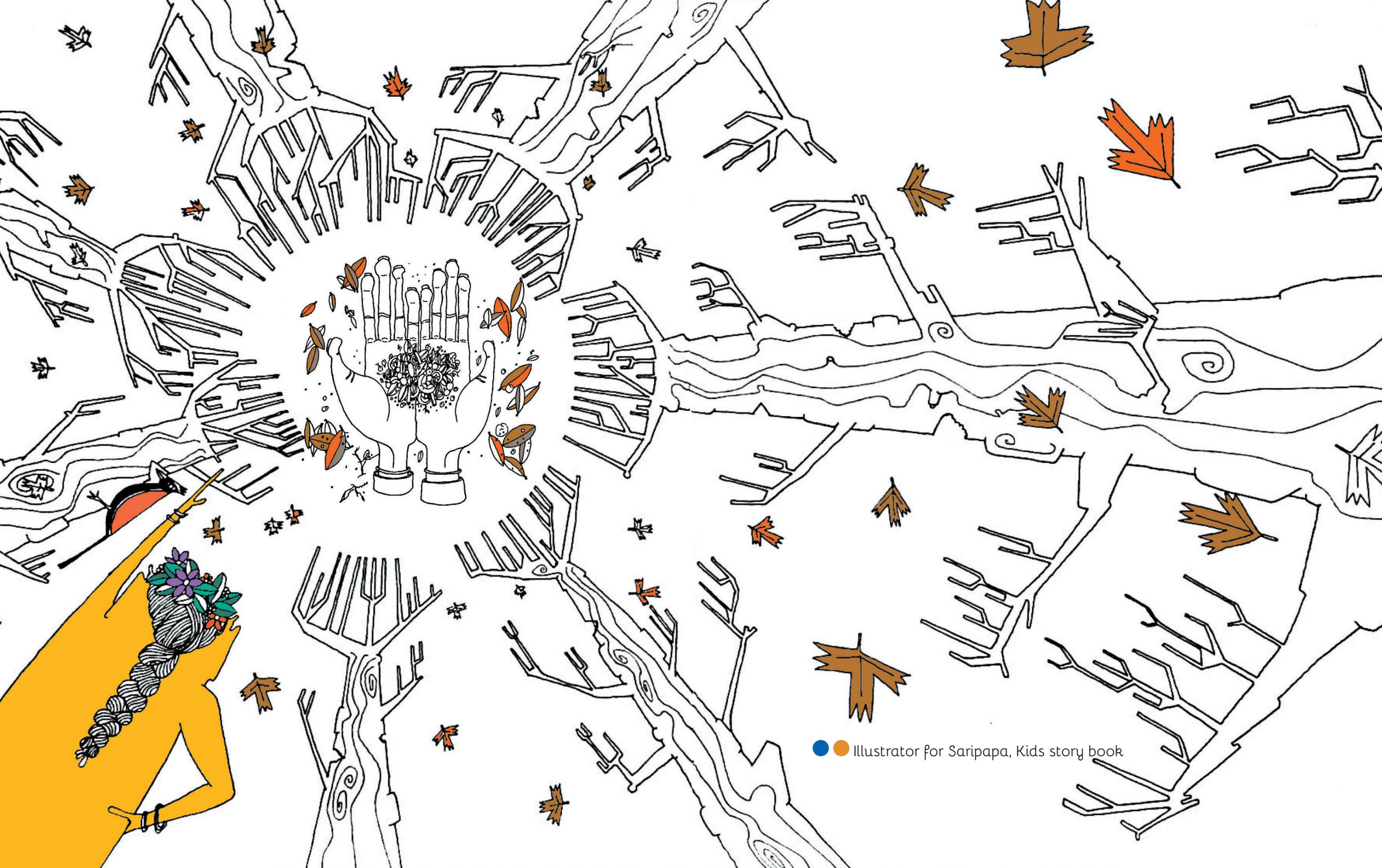
● Big little yellow man , 2015 Turkey  
20"X15"  
Medium: Ink on paper



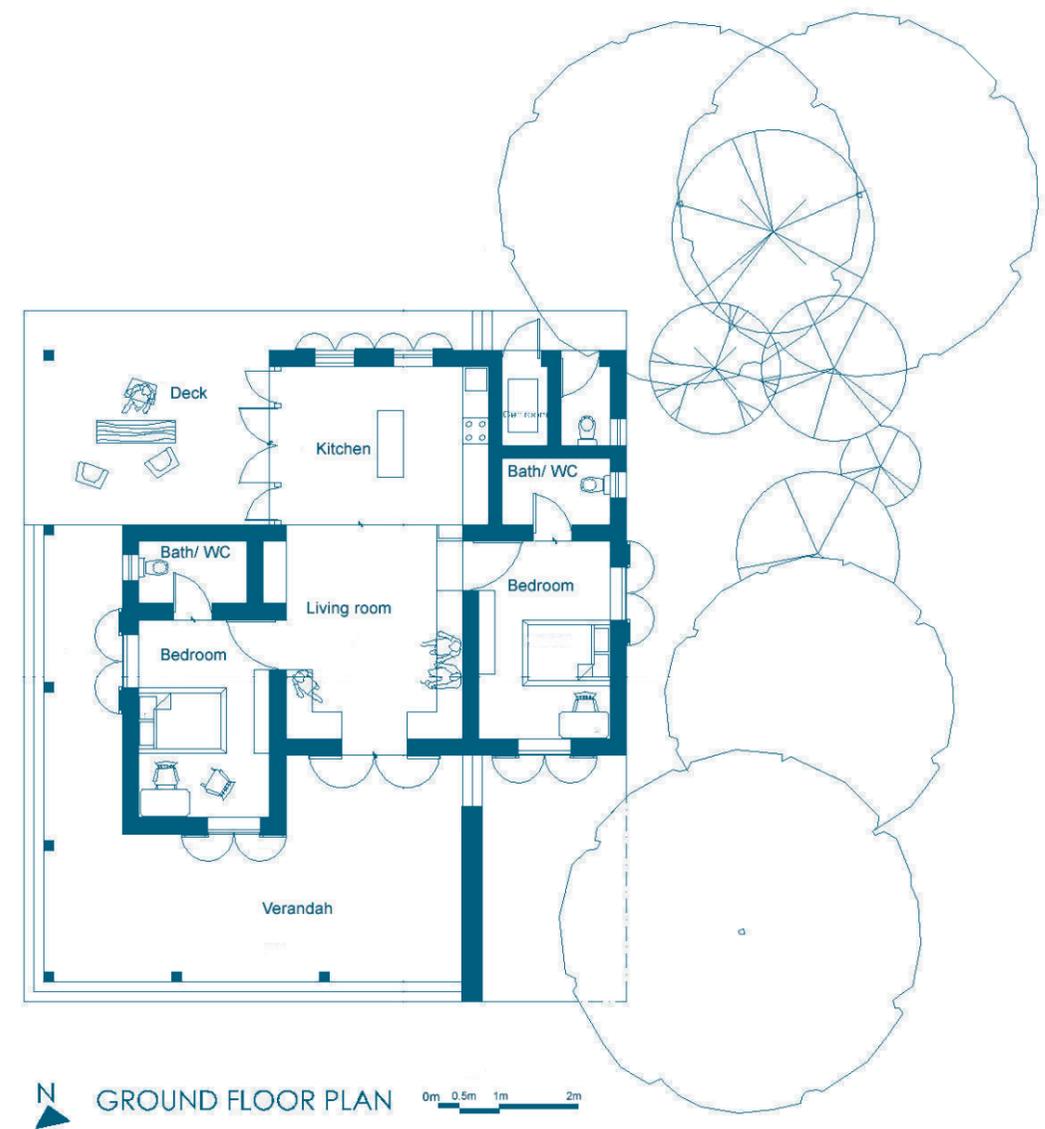
When I start sketching I always start with a circle, a circle which symbolizes completeness and stability. There onwards I let the energy flow through me as it wishes, a stroke of freedom which comes out in the form of black and white lines. Sometimes a touch of color sometimes the touch of words and sometimes...



● Evrem, the holy calf  
and the matchstickman  
2015 Turkey  
20"X15"  
Medium: Ink on paper



● ● Illustrator for Saripapa, Kids story book



## ● Kamshet Cob house

Location: Kamshet, Maharashtra, India 2012

Project done in collaboration with Put your hands together community.

Site : Set on a sloping land with iron rich soil. Receives average rainfall of 140mm and is mixed with a lot of wind. Max temperature can rise upto 43 degree C.

Brief : A weekend home to rest and host parties.

Technique : Cob.

Area: 160 sqm

Concept: Design is inspired by the local village dwellings. A deep verandah covered with sloping roof to protect the mud walls from the windy rain. The house is split in multiple levels to accommodate the land slope and a mezzanine to enjoy the view of the lake.





● Return to Innocence: Water element  
2016 India Shillong/ Hyderabad/ Pune/ Kolkata/ Puducherry/ Mysore/ Nagpur and Jaipur.  
NH7 Weekender Periphery Travelling Art Exhibition  
Medium :Original painting 2'X4' ink on water colour paper  
Reproduced and screen printed on cotton fabric



● Ayahuasca Guardian ,  
2015 Turkey  
8"X5"  
Medium: Ink on paper

## Khel

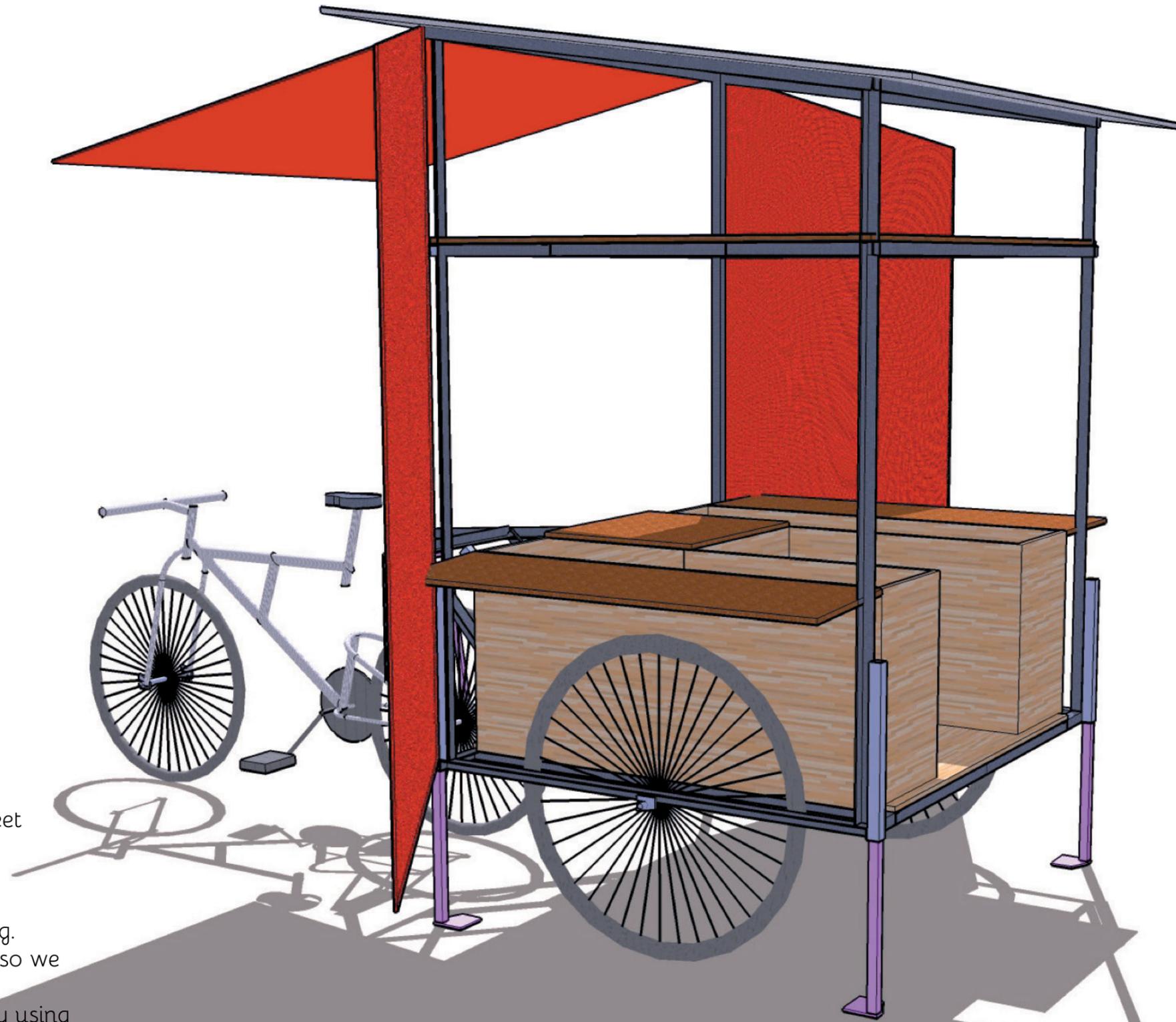
Interactive learning cart  
A community initiative

Location: Mumbai, India 2008

Site : Streets of Mumbai

Brief : A mobile school for educating Street children through Play.

Concept: 1. To use the cycle cart as an educative tool through interactive learning.  
2. Street children do not come to school, so we take the "school" to them.  
3. Integration into existing environment by using what is already around us to play with, learn from. Thereby stimulating space into creating learning/ self improving environments anywhere.

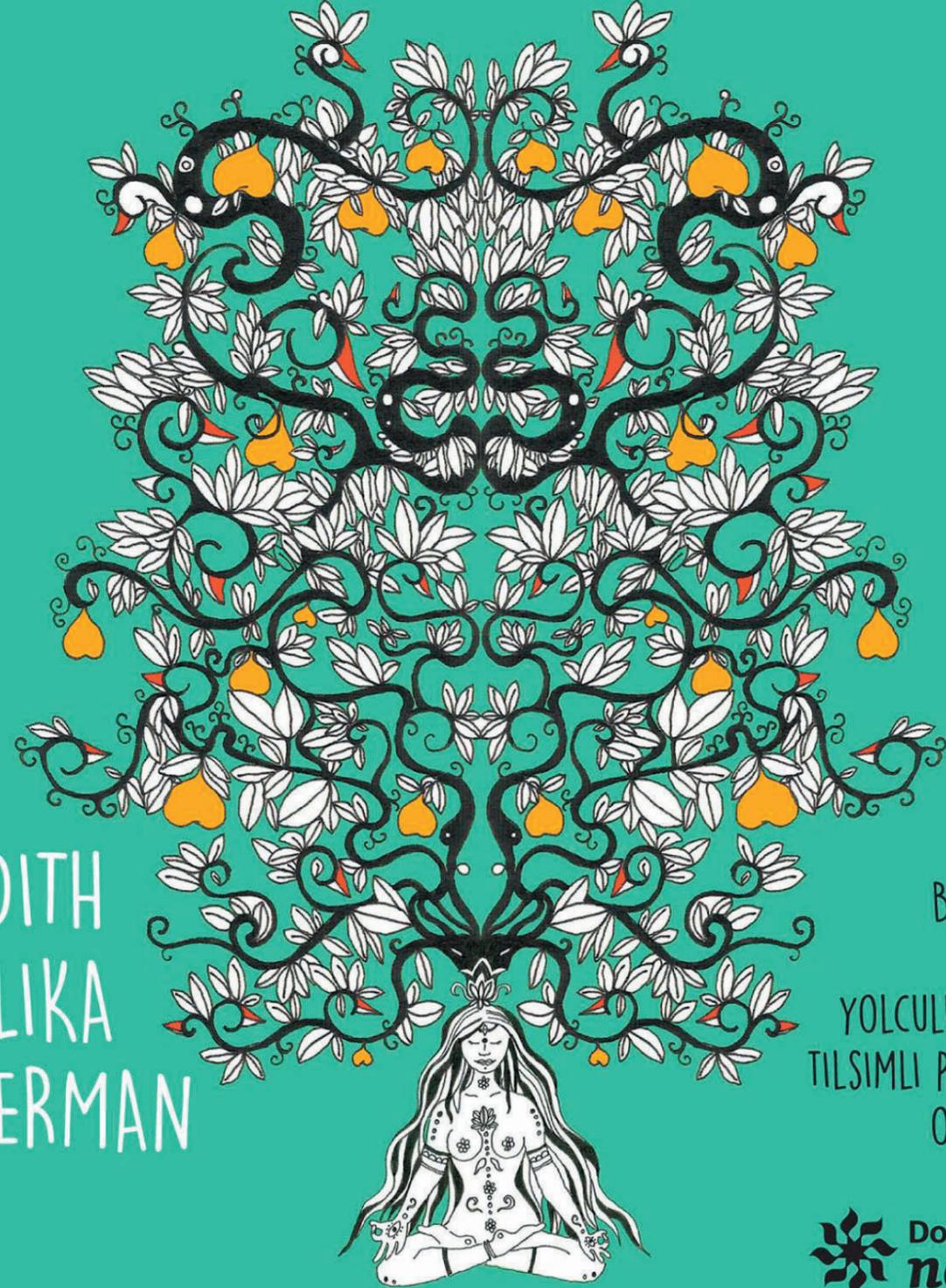




This is a stage of life where my awareness is taking me on a spiritual path and the connection between this spiritual and the real world are my sketches. Expression is all about freedom, I want to achieve inner peace through sketching and my sub conscious mind is my tool.

● Eye of the Black Goddess,  
2016 India  
3'X4'  
Medium: Acrylic Wall mural

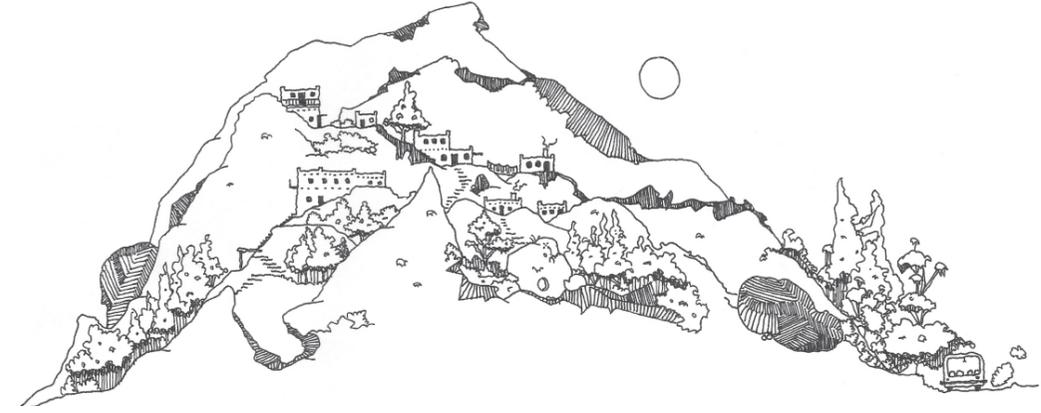
# MASAL TERAPI



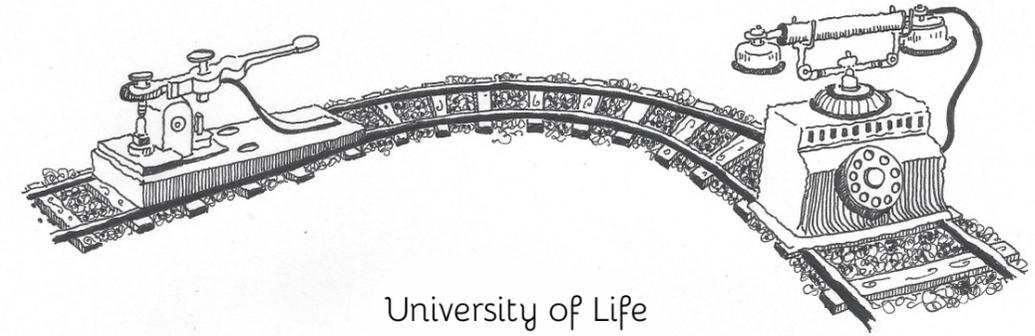
JUDITH  
MALIKA  
LIBERMAN

BU KİTAP  
HAYAT  
YOLCULUĞUNDA  
TILSIMLI PUSULAN  
OLACAK...

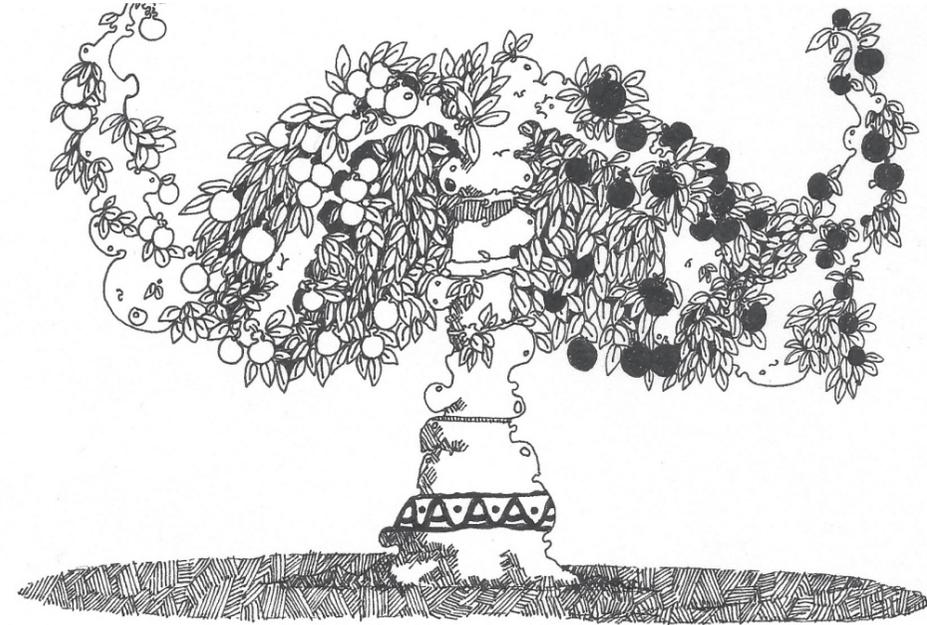
 Doğan  
novus



You are right



University of Life

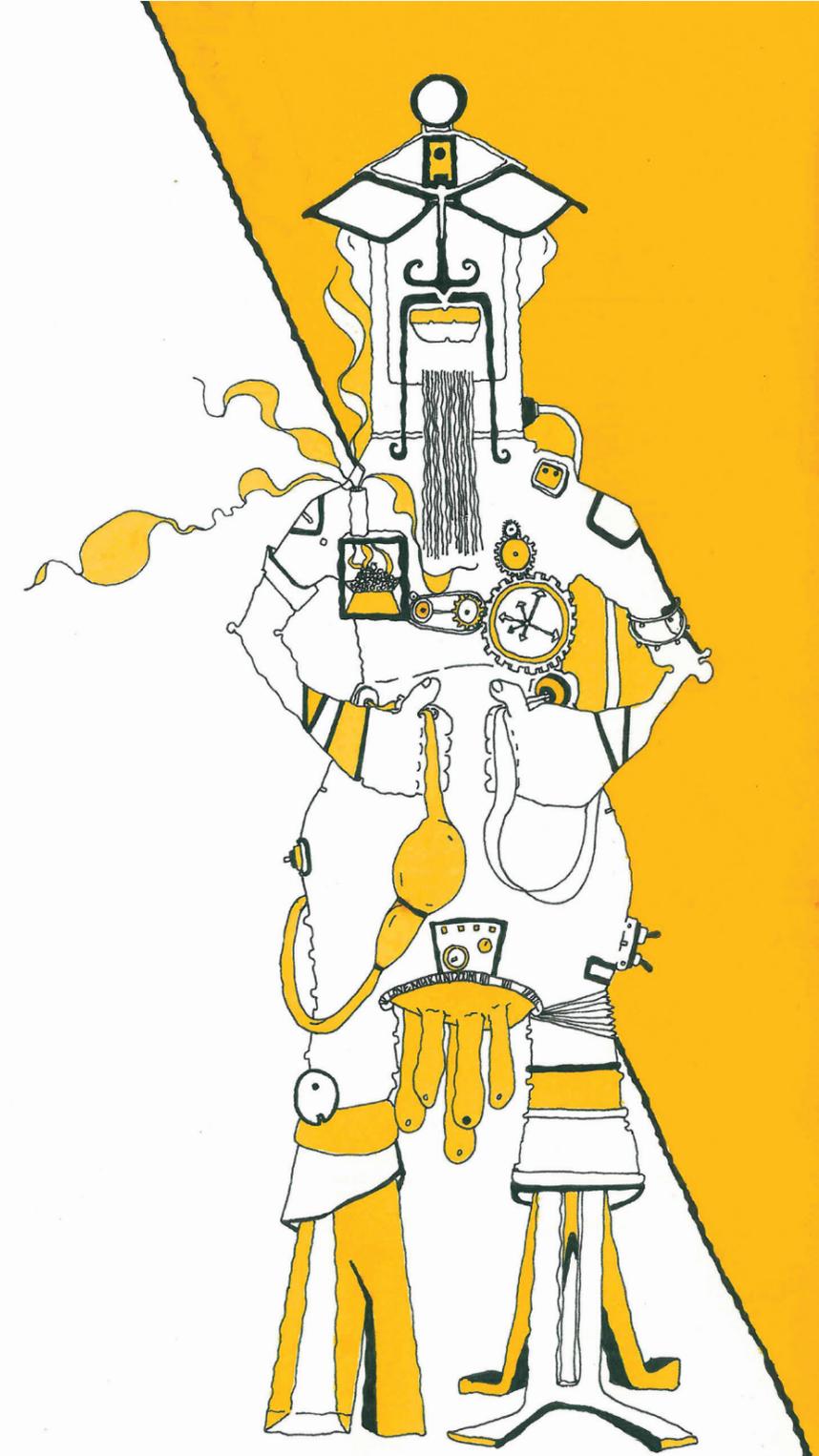
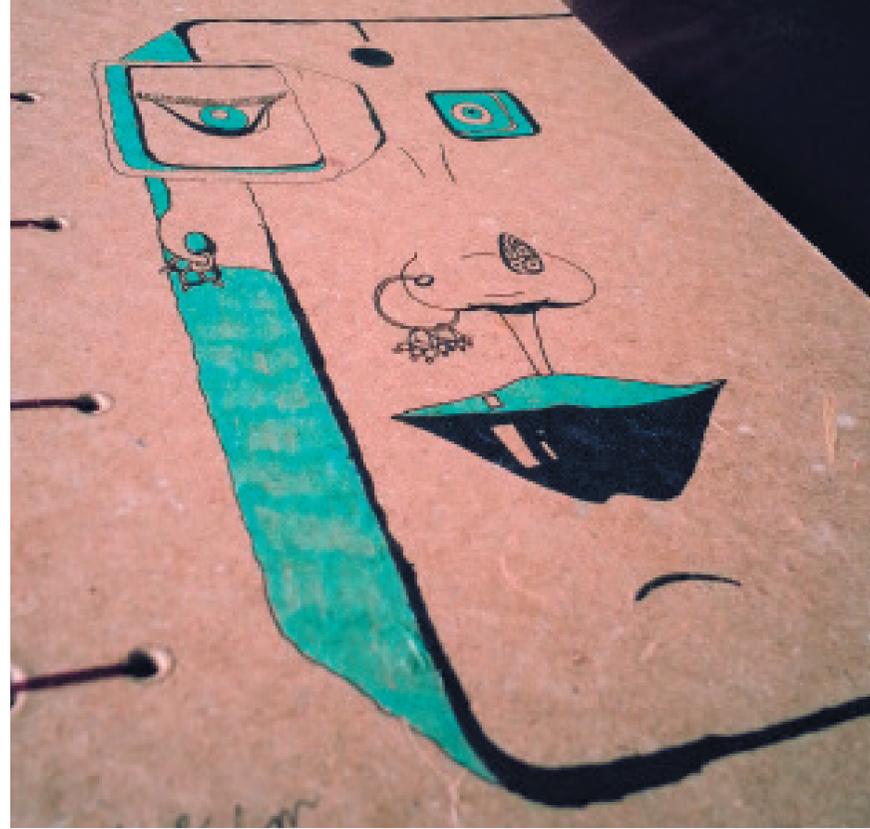
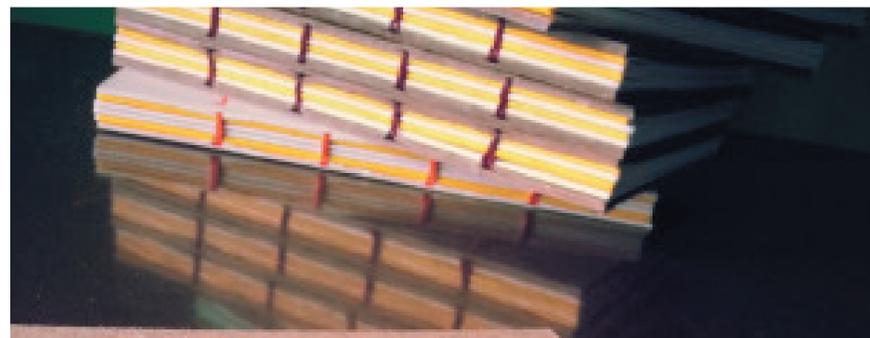


Two branches of wish fulfilling tree

   Masal Terapi, Turkey 2015  
Designer and illustrator of the book  
Doğan Novus Publications



● Locomotive,  
Handstitched sketchbooks  
with original artwork  
2013 India  
6"X8"  
Medium ink on compressed paper



● Milkman , 2015 Turkey  
12"X10"  
Medium: Ink on cartridge paper

Creating lines, which question the society, sometimes asking questions about existence and life, but mostly expressing the freedom and love that my inner child wants to receive and give back to this universe. I believe my sketches help in grounding people into the moment and rekindling their inner child.



## ● Sochalaya School of design

Thesis & Design Dessertation

Location: Kollam, Kerala , India 2010

**Site :** The site lies in a hot and humid climatic zone and has a varying gradient of slope towards the North. The land has many native trees and faces a green lush paddy field.

**Technique:** Cut earth (Laterite stone) & Bamboo.

**Area:** 12,000 sqm

**Concept:** The design has been inspired by traditional architecture of Padmanabhapuram palace. The Buildings are proposed to be built with cut earth (laterite). Site conditons have been taken to advantage or been tackled with different strategies which focus on wind, sun, water and terrain. The built form has been aligned to give maximum shade and optimum light. By an active ventilation method and by orienting the built form in accordance to the existing landscape the humidity of the site has been taken care of. No building is taller than the skyline of trees, thus revering nature.



**LEGEND**

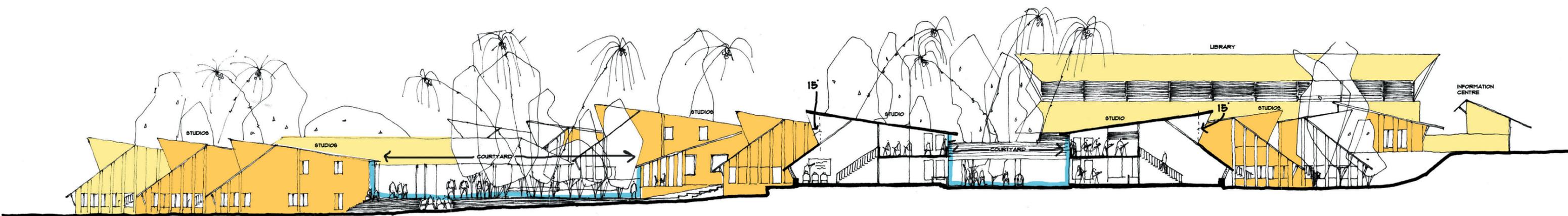
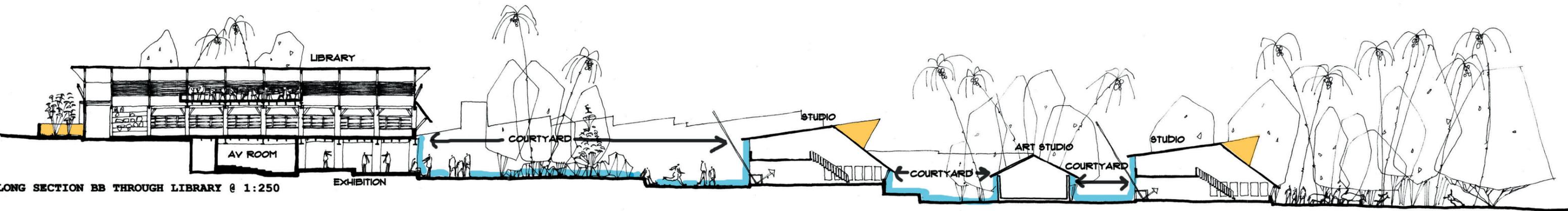
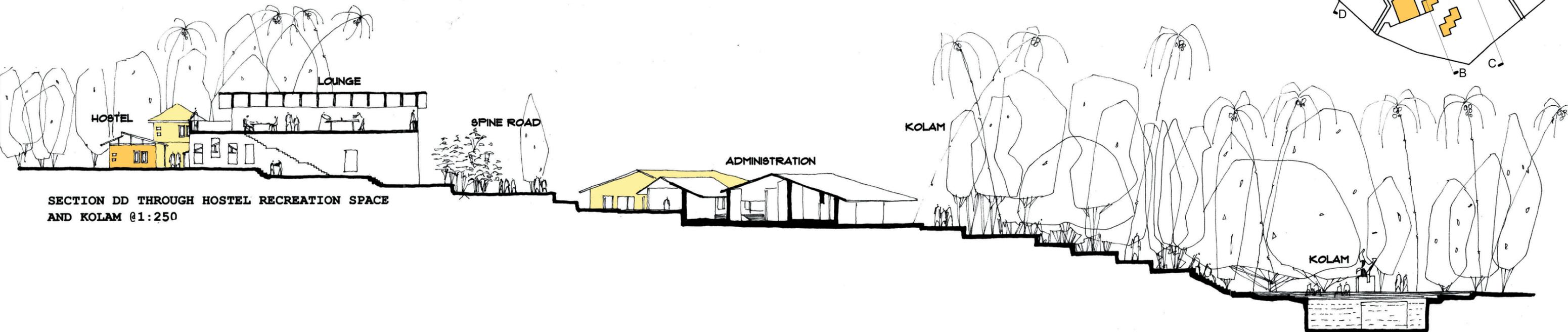
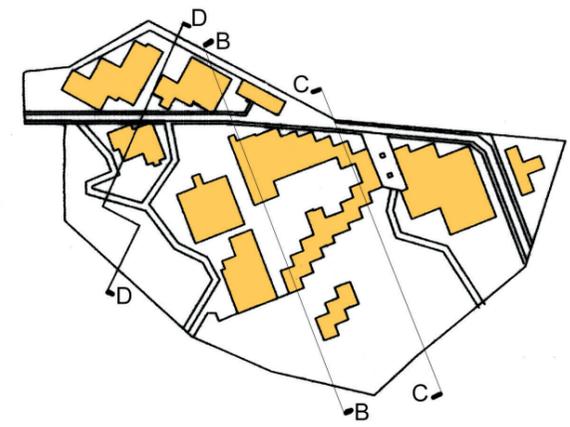
- ① PARKING
- ② SEMINAR HALL
- ③ LADIES HOSTEL
- ④ HOSTEL LOUNGE
- ⑤ BOYS HOSTEL
- ⑥ CAFETERIA
- ⑦ ADMINISTRATION
- ⑧ PRINCIPALS CABIN
- ⑨ MAIN ENTRANCE
- ⑩ FACULTY ROOM
- ⑪ LIBRARY
- ⑫ OUTSIDERS STUDIO
- ⑬ EXHIBITION
- ⑭ STUDIO
- ⑮ COMPUTER LAB
- ⑯ ART STUDIO
- ⑰ EASTEND WORKSHOP
- ⑱ WESTEND WORKSHOP
- ⑲ DIRECTORS HOUSE
- ⑳ KOLAM/WATER COLLECTION
- ㉑ PLAYGROUND
- ㉒ FUTURE EXTENSION

- ▶ VEHICULAR ENTRY
- ▲ PEDESTRIAN ENTRY
- EXISTING TREE
- ADDED TREE
- ▨ STONE PATHWAY
- ▩ TURF STONE PATHWAY
- ▨ WALKABLE LAWN
- ▨ GROUND COVER
- ▨ LATERITE SOLING
- ▨ BANANA CIRCUIT
- ▨ WATER HARVESTING PIT

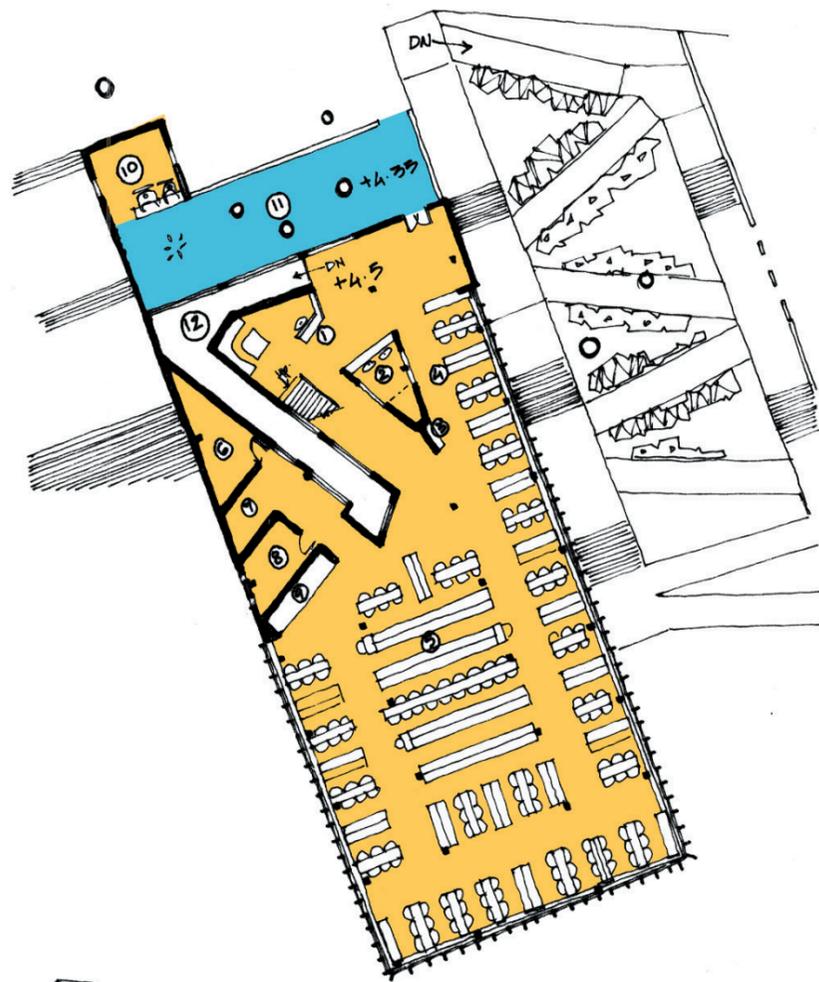


SITE PLAN @1:500

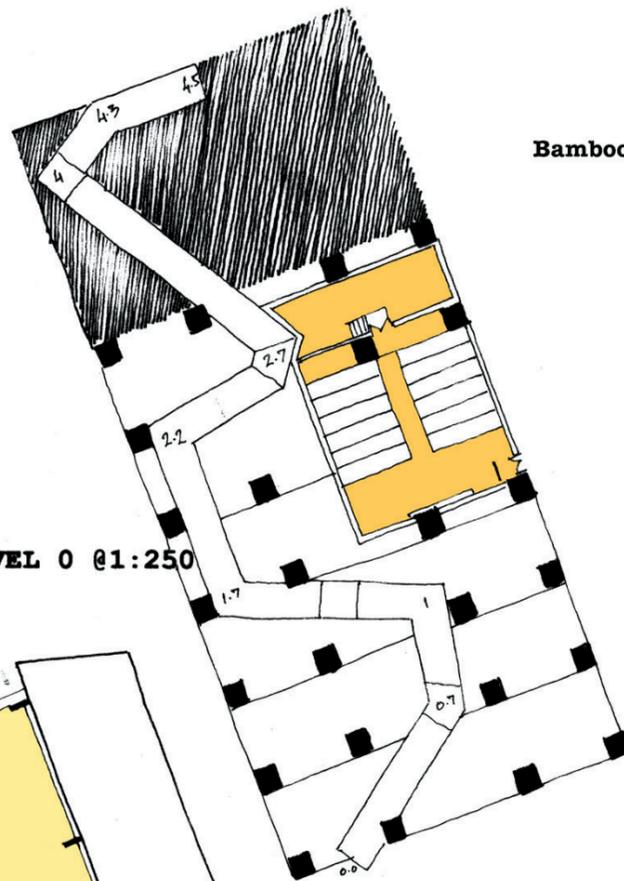




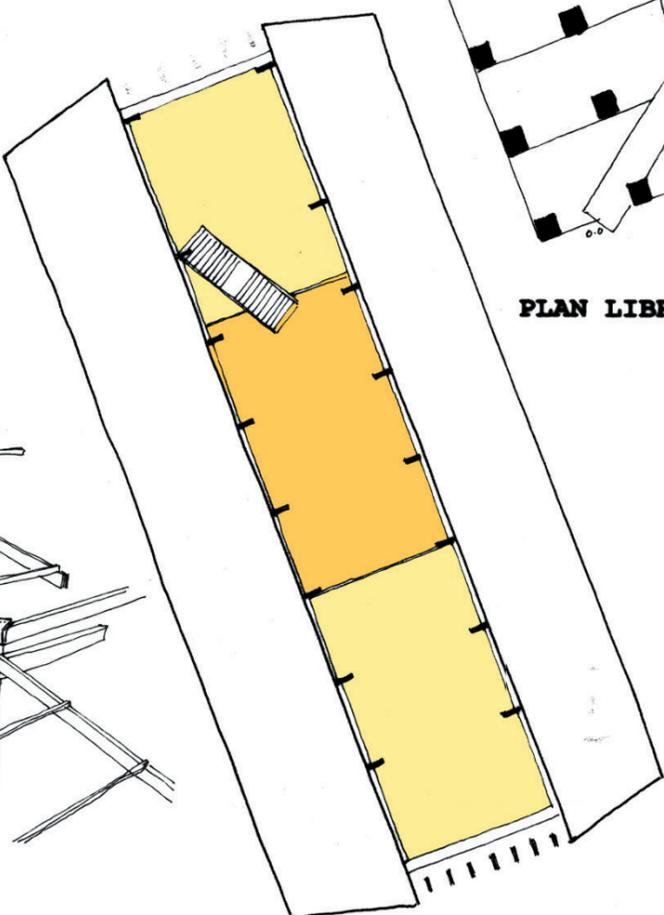
SECTIONAL ELEVATION CC THROUGH THE STUDIOS @ 1:250



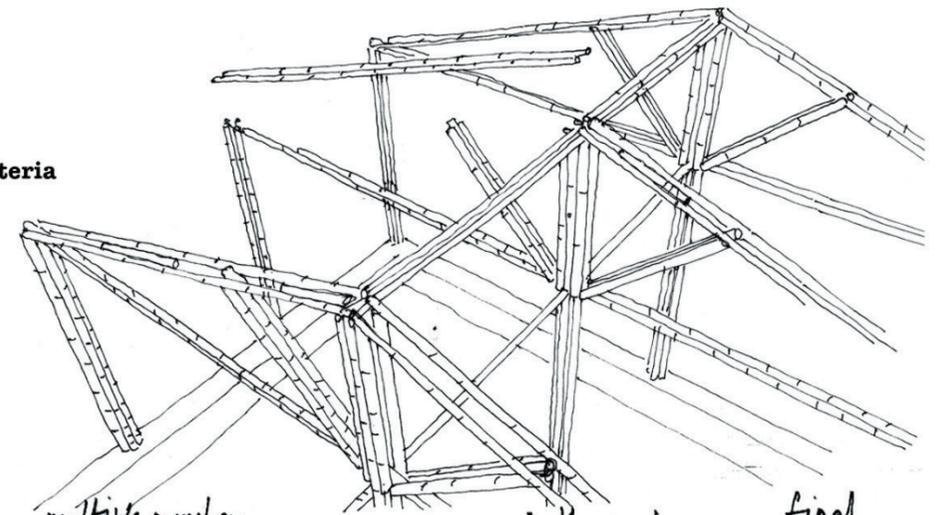
PLAN LIBRARY LEVEL 0 @1:250



PLAN LIBRARY LEVEL 2 @1:250



Bamboo truss joineries for the cafeteria

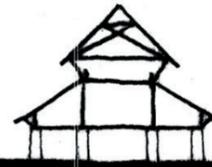


Started with  
Scissor truss.

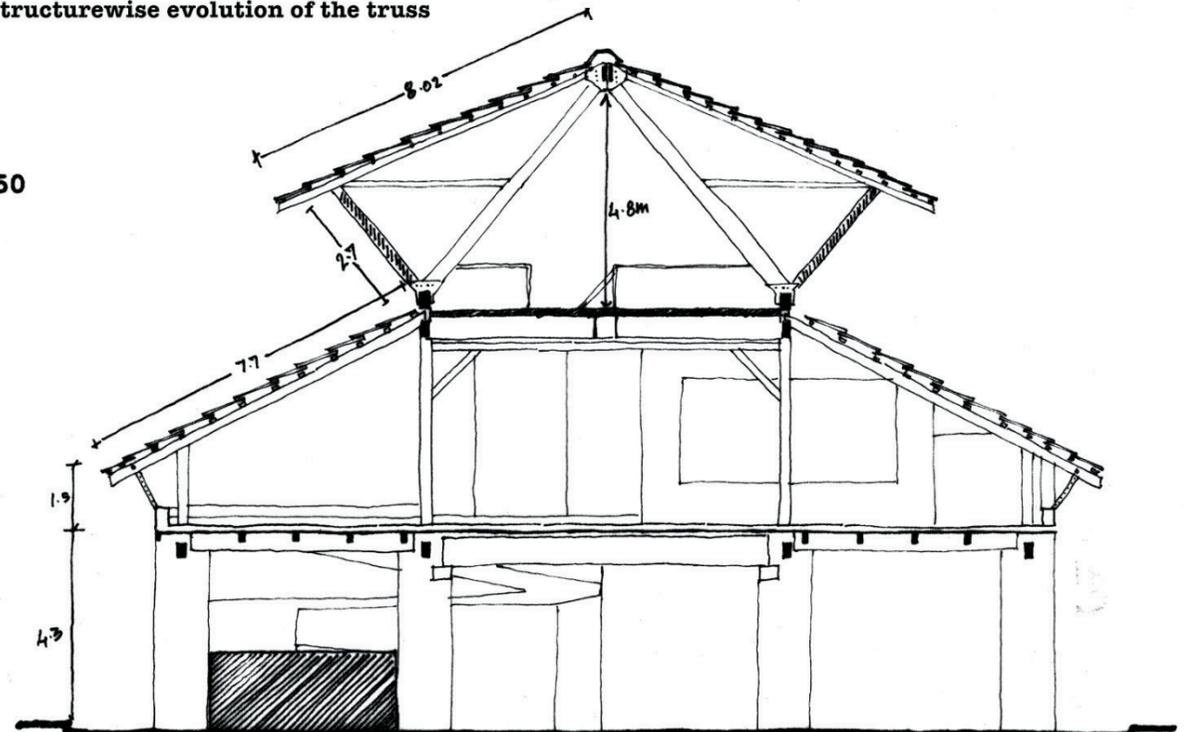
multiple members  
to transfer load better

As the members  
increased the height  
kept increasing

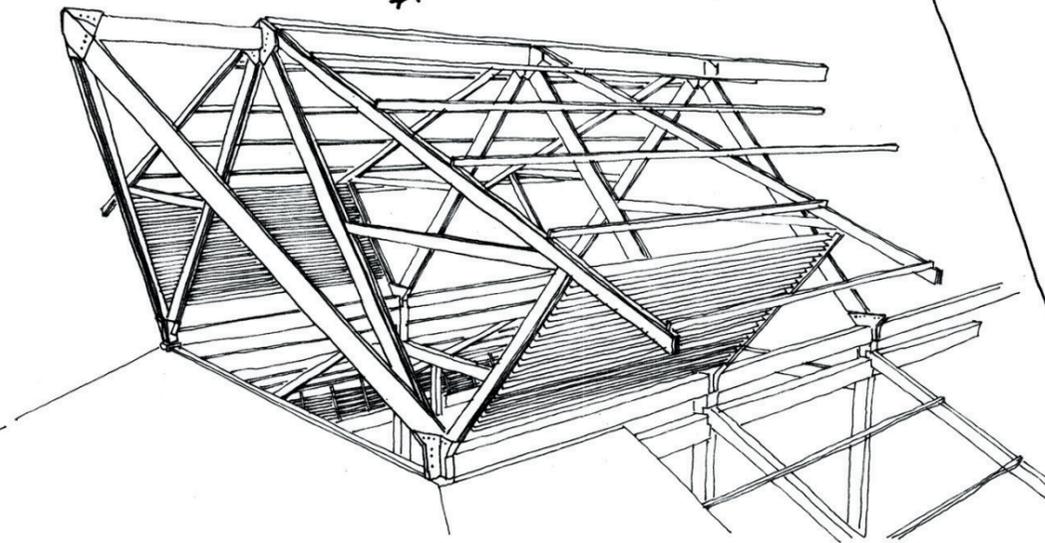
final  
minimum  
members  
Triangulation  
method



structurewise evolution of the truss



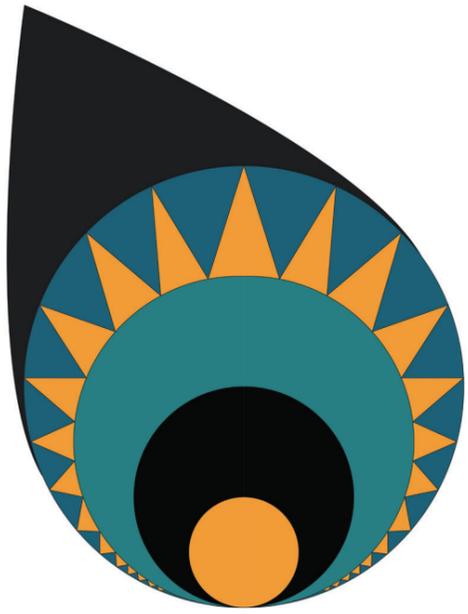
CROSS SECTION THROUGH LIBRARY @1:100



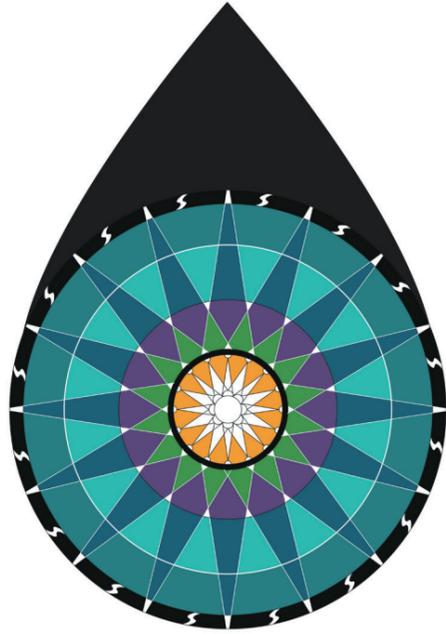
TRUSS MADE OF PLY AND MS PLATES

- ① ENQUIRY
- ② ISSUING DESK
- ③ PERIODICALS
- ④ GENERAL DATA
- ⑤ READING HALL
- ⑥ STORAGE
- ⑦ SCANNING
- ⑧ LIBRARIAN
- ⑨ SPECIAL BOOKS
- ⑩ INFO. CENTRE
- ⑪ ENTRANCE COURT
- ⑫ RAMP

● Anadolu hayat anaokulu, logo design for a Primary school, Turkey



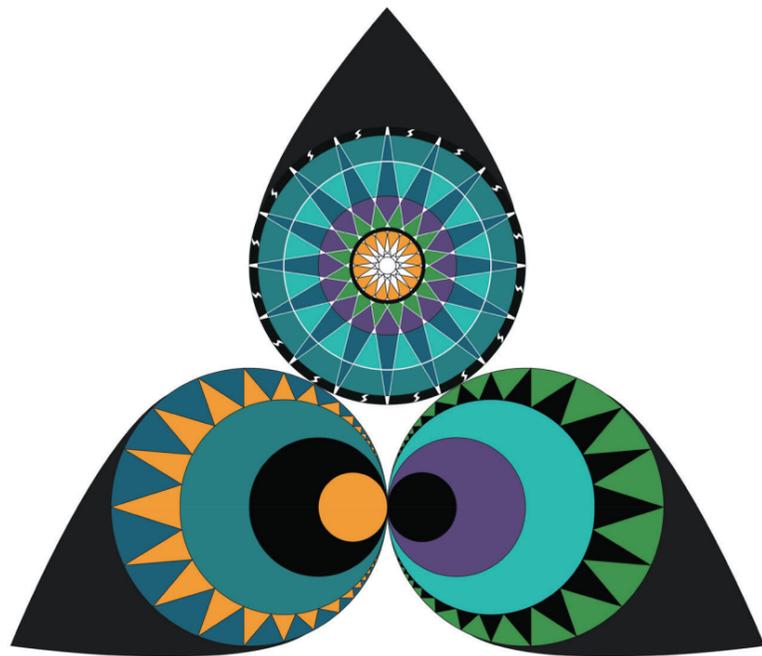
Sun Moon for the Kids who love exploring the universe



Dream catcher for the curious ones who never stop dreaming



Peacocks Feather for the kids who love playing with animals



Third eye, for Intuition an awareness.

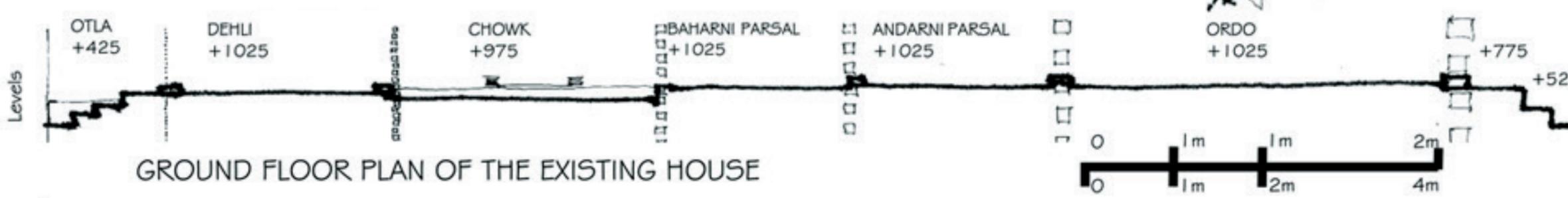
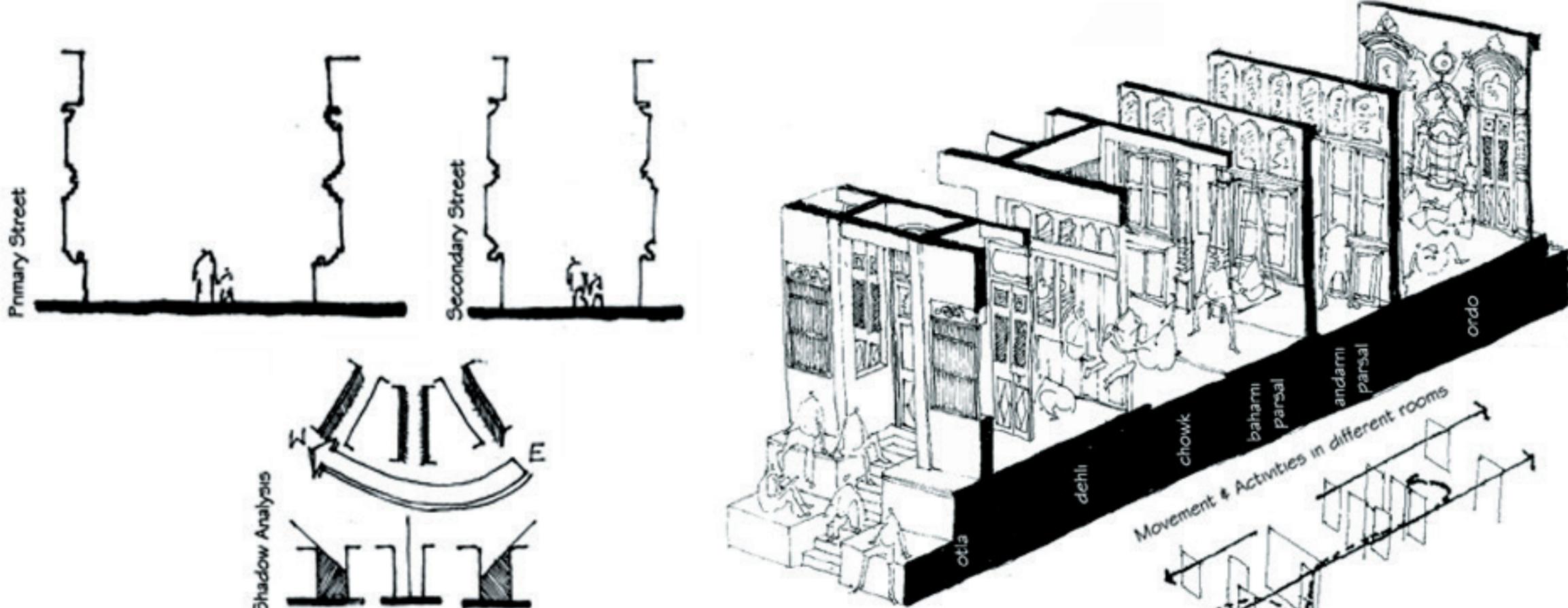


A genderless child to convey about non discrimination of childs gender. A child who is plucking fruit from such a tree symbolises nature lover and self reliant kids who know how to nurture and get nurtured.

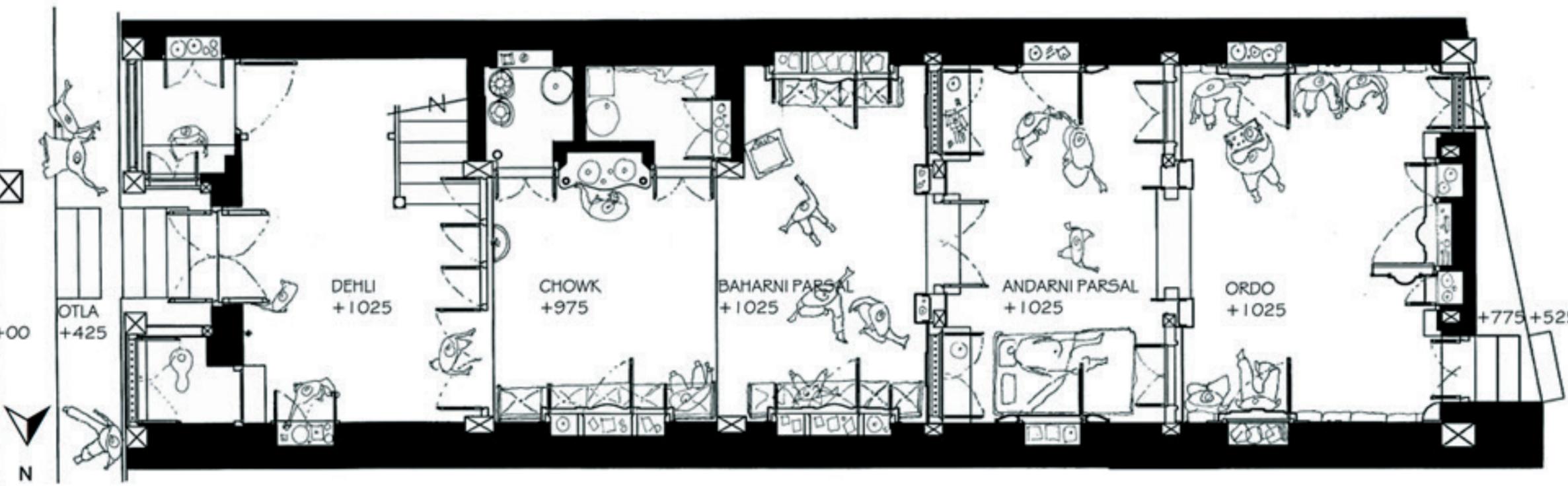
The languages of my lines are more surreal and it creates optical illusions. Through these illusions my art Sochalaya requests you to socialize with his/her energy.

● Peace Parasite, 2015 Turkey  
12"X10"  
Medium: Ink on cartridge paper





GROUND FLOOR PLAN OF THE EXISTING HOUSE



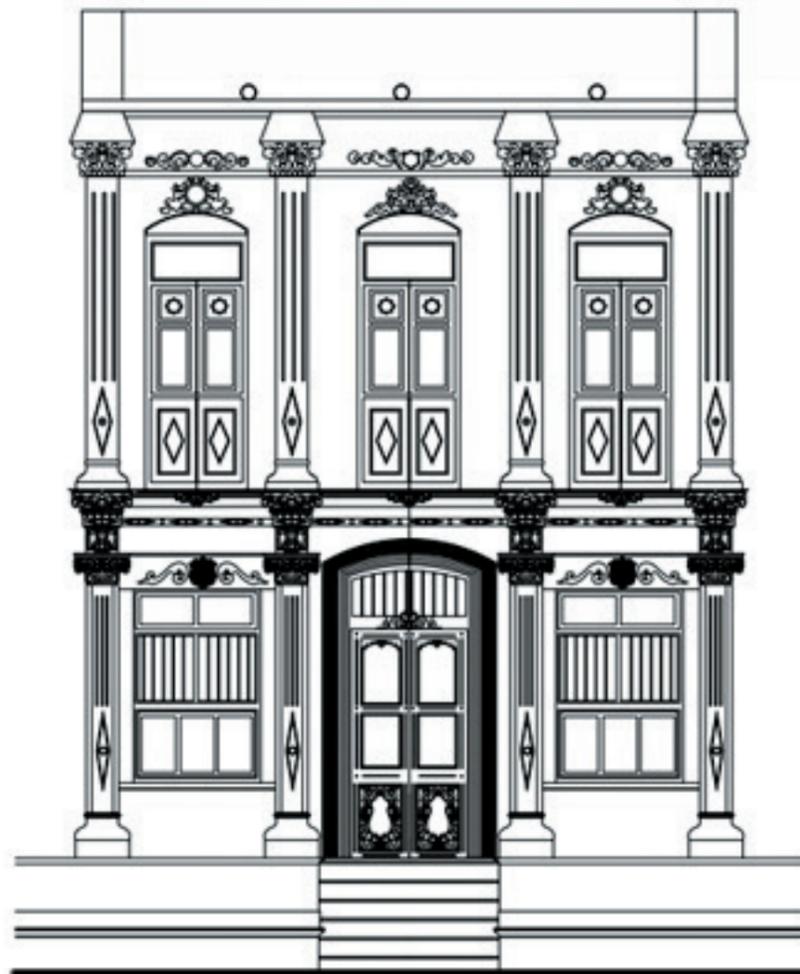
● Bhorwads  
Translating Tradition

Ethos Translating Traditions  
Competition Entry, 1st place.

Location: Sidhpur , Gujrat, India 2009

Site : Dilapidated old town of sidhpur with ornate pastel coloured row houses. Extreme hot and dry climate characterised by low humidity and high radiation. Max temp 46 degrees C and minimum 6 degrees C.

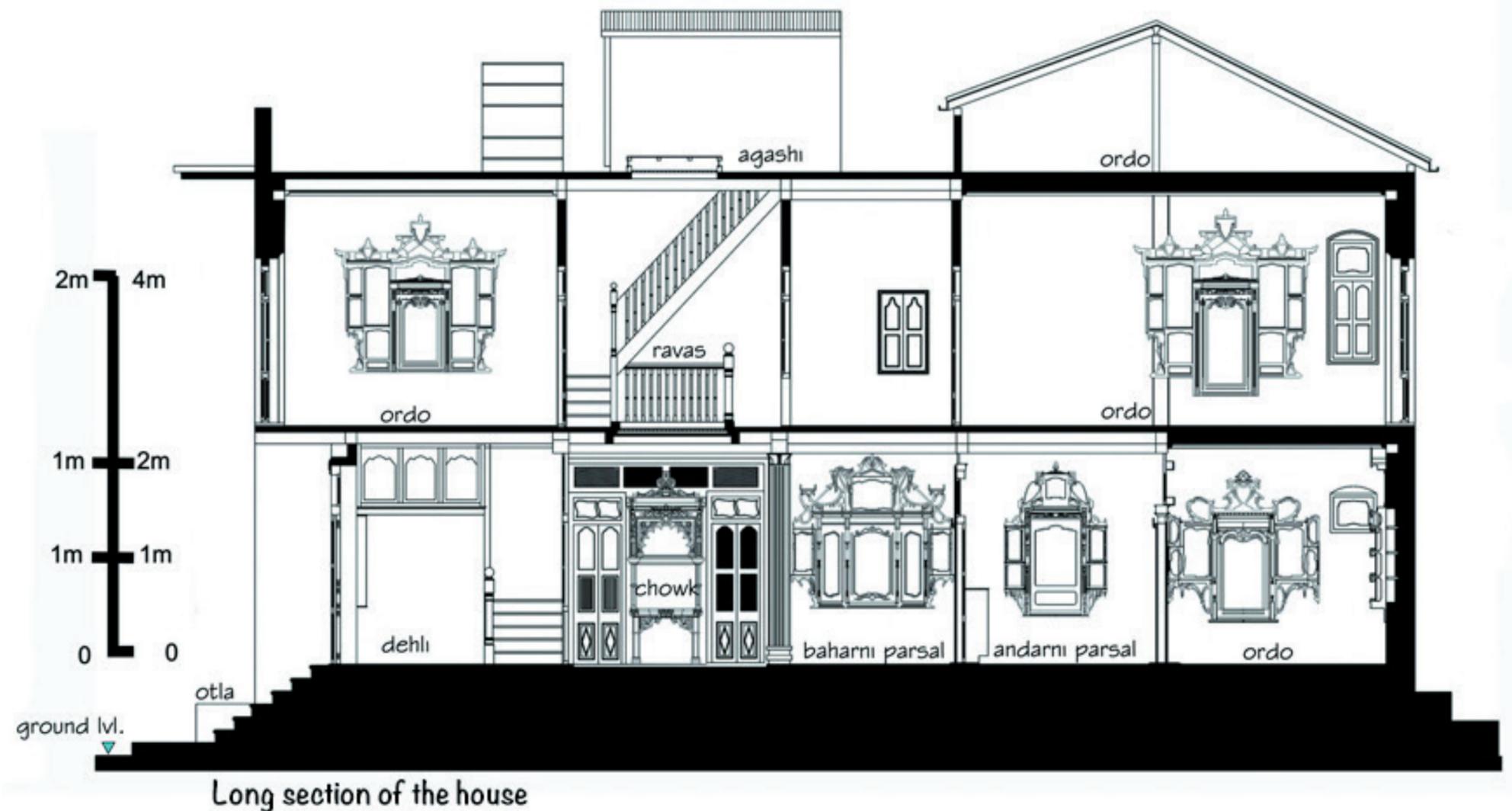
Brief : 1st stage was to identify a built form with traditional characters and 2nd stage was to adapt these characters in reponse to contemporary needs and requirements.



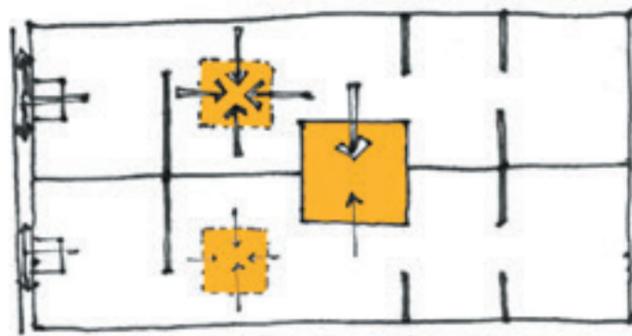
front facade

**Concept:** The *Bhoras* are distinguished by their unique way of life in which they preserve their culture and traditional identity. Their built form has many traditional values. The various hierarchy in spaces displayed variances in functions and intimacy. The *otla* is a three bay space where the central bay houses the plinth steps and the other two bays serve as sitting spaces. The *dehli* houses the common services for the entire floor and is a transition space to the *bhora* dwellings. The space following *dehli* has a court for stack ventilation and light. The *baharni parsal* is an extension of the *chowk* and is a semi enclosed space. *Andarni parsal* is a private space for sleeping and resting area for the women. The *ordo* is a personal space which exhibits cultural beliefs and economic status. The staircase from the *dehli* leads to the upper floors followed by the *chowk*. On either sides of the *chowk* are *ordas* (sleeping units for married couples and their children) thus it is each family's personal domain.

- The second stage included the proposal of design aspects that retained the traditional heritage in a contemporary setting:
- **Space utilisation:** built in storages, porous screens, modular furniture and wide lofts allow maximum space utilisation.
  - **Ornaments:** mouldings and cornices have been retained in the design but with the understanding of it as a means of non-verbal communication. sandstone blocks have been used as a building material in the facade of the house..
  - **Moderate damage risk zone:** load bearing techniques and symmetrical planning.
  - **Wells and tanks** have been retained in as techniques for water harvesting.
  - **Foldable walls** will allow space for flexible use and result in expandable rooms.
  - **Jack arch floor system** has been used as a flooring system. it has good heat insulation properties and good resistance to rain water penetration owing to its unique construction technique.

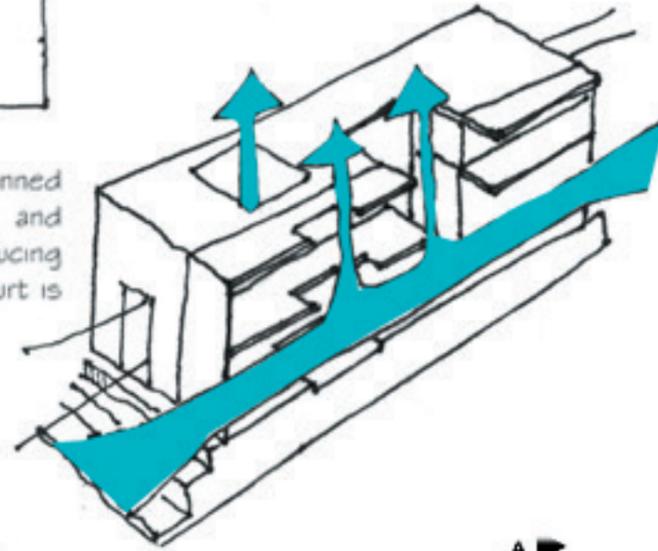


Long section of the house

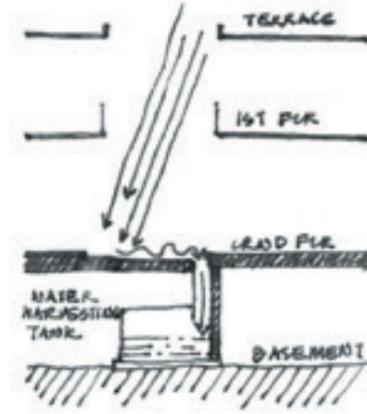


different levels for interaction

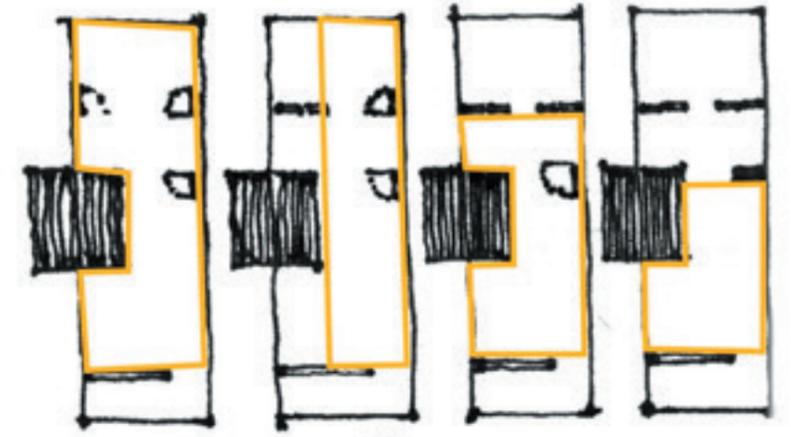
-Introduction of multiple courts in the linear planned house provided another source of light and ventilation. Altering microclimate by inducing convection currents and stack effect the court is effective in making habitable areas cooler.



-Wells and tanks (tanka) have always been an integral part of Sidhpur house planning. In the proposed model, the tank will collect water from the roof via courtyards.

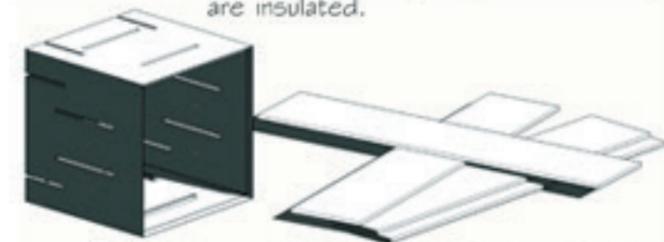
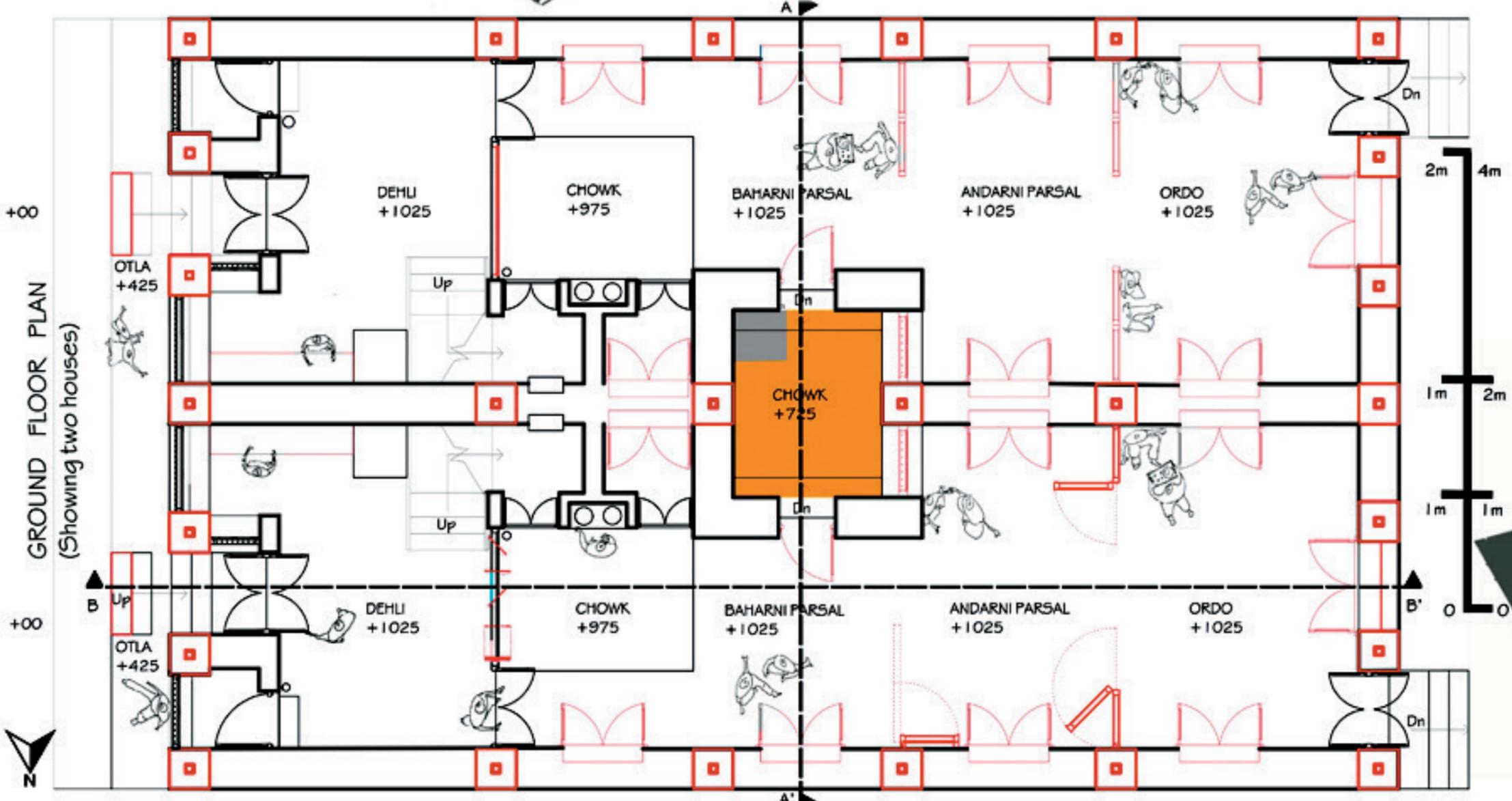


Thus, this water harvesting method, addresses the problem of water scarcity. The central court between two houses have percolation pits with sand in it which filters the water and refills the ground water table.

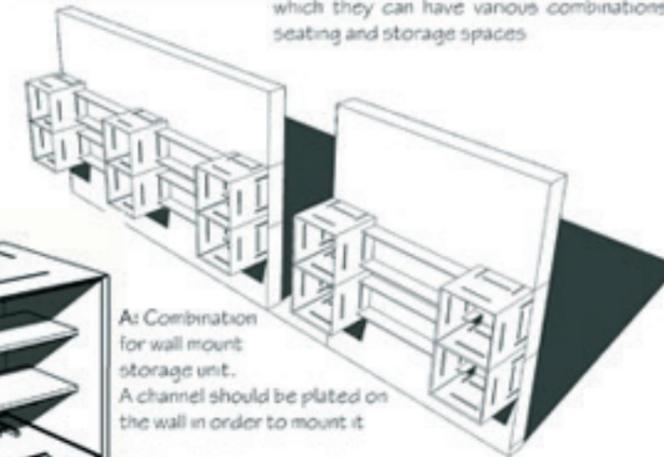


ground floor

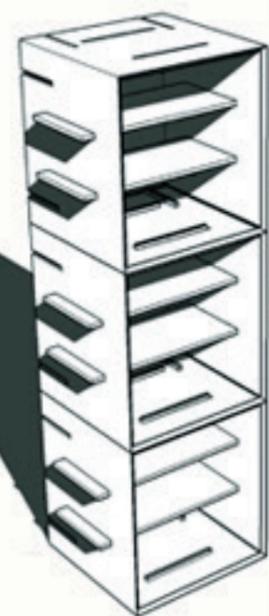
-An advance for the model of optimum space utilization includes foldable walls. These walls allow space for flexible use and result in expandable rooms. Walls can be adjusted according to the scale of congregation and function. These walls help in controlling temperature as they are insulated.



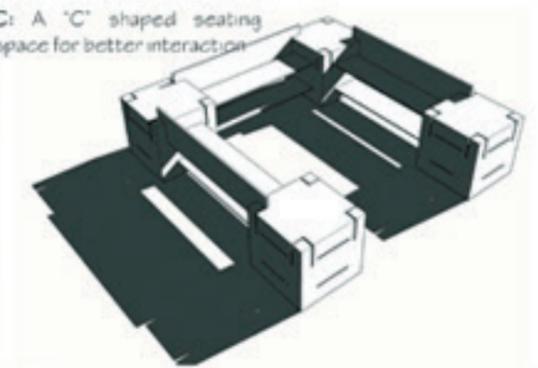
Each house will have 6 cubes + 12 planks with which they can have various combinations of seating and storage spaces



A: Combination for wall mount storage unit. A channel should be plated on the wall in order to mount it



B: Stacked storage unit



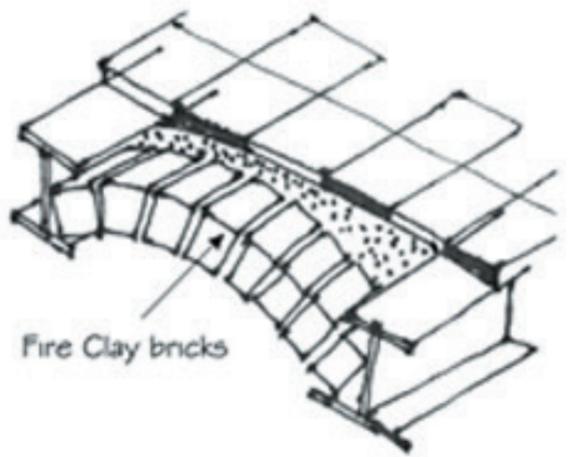
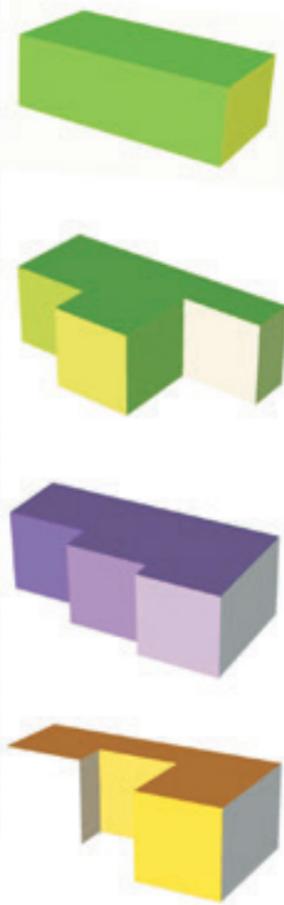
C: A 'C' shaped seating space for better interaction

FRONT ELEVATION OF THE HOUSE

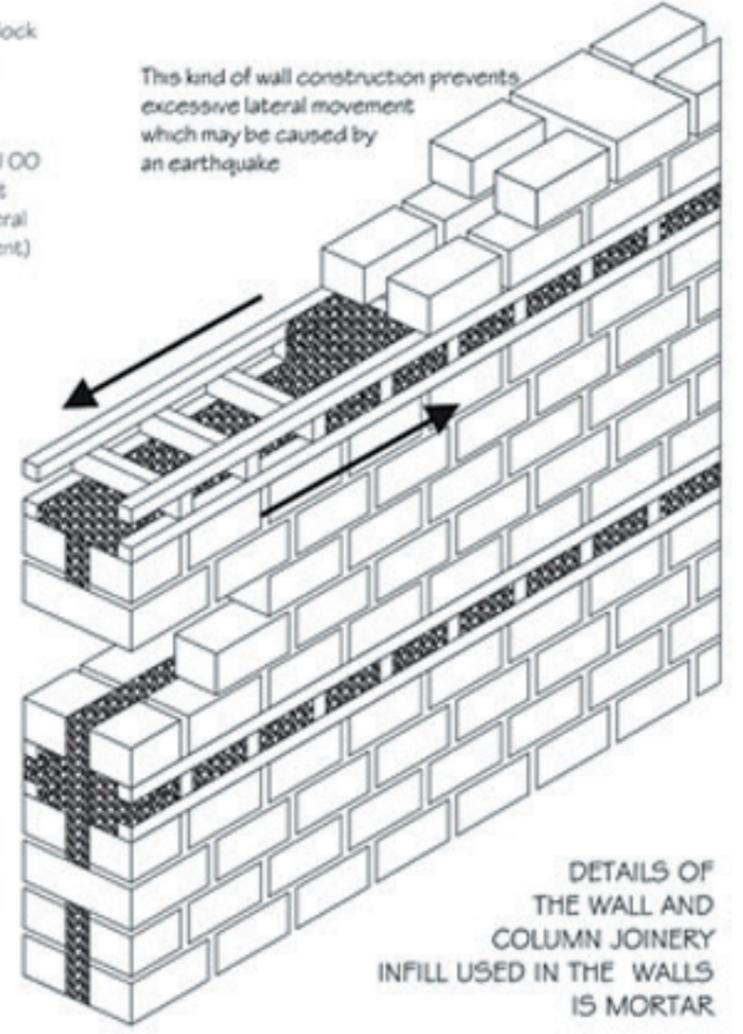
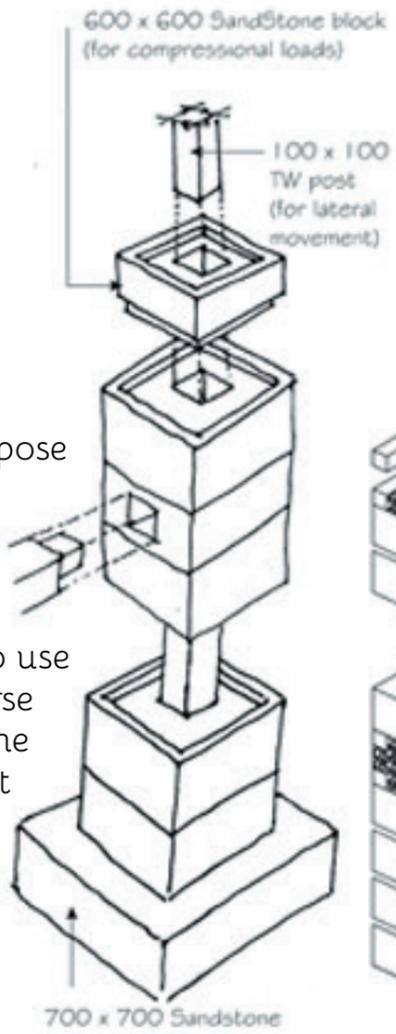
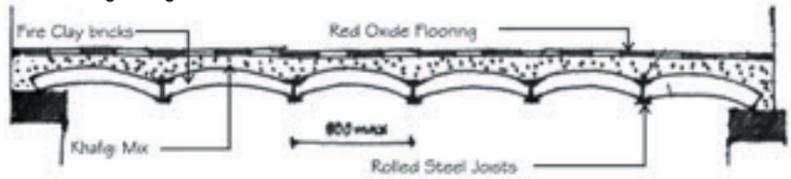


SANDSTONE BLOCKS MEASURING 200 x 300 x 600 mm

ALTERNATE OPTIONS FOR SANDSTONE BLOCK ON FACADE



A design if rigid can only be used for specific purpose and for a specific period of time. Needs keep changing with time and adaptability is a feature which upcoming designers should acclimatise to. History answers how, why, what, where and also questions the same, its tool we designers need to use to carve our future and this can be done by reverse analysis. Language is a medium to understand one another i.e. one needs to design as a local of that time and that place, because that is a designers language



STREET ELEVATION

● Jaadugar: The enticer baba, 2016 India  
8"X6"  
Medium: Ink on paper



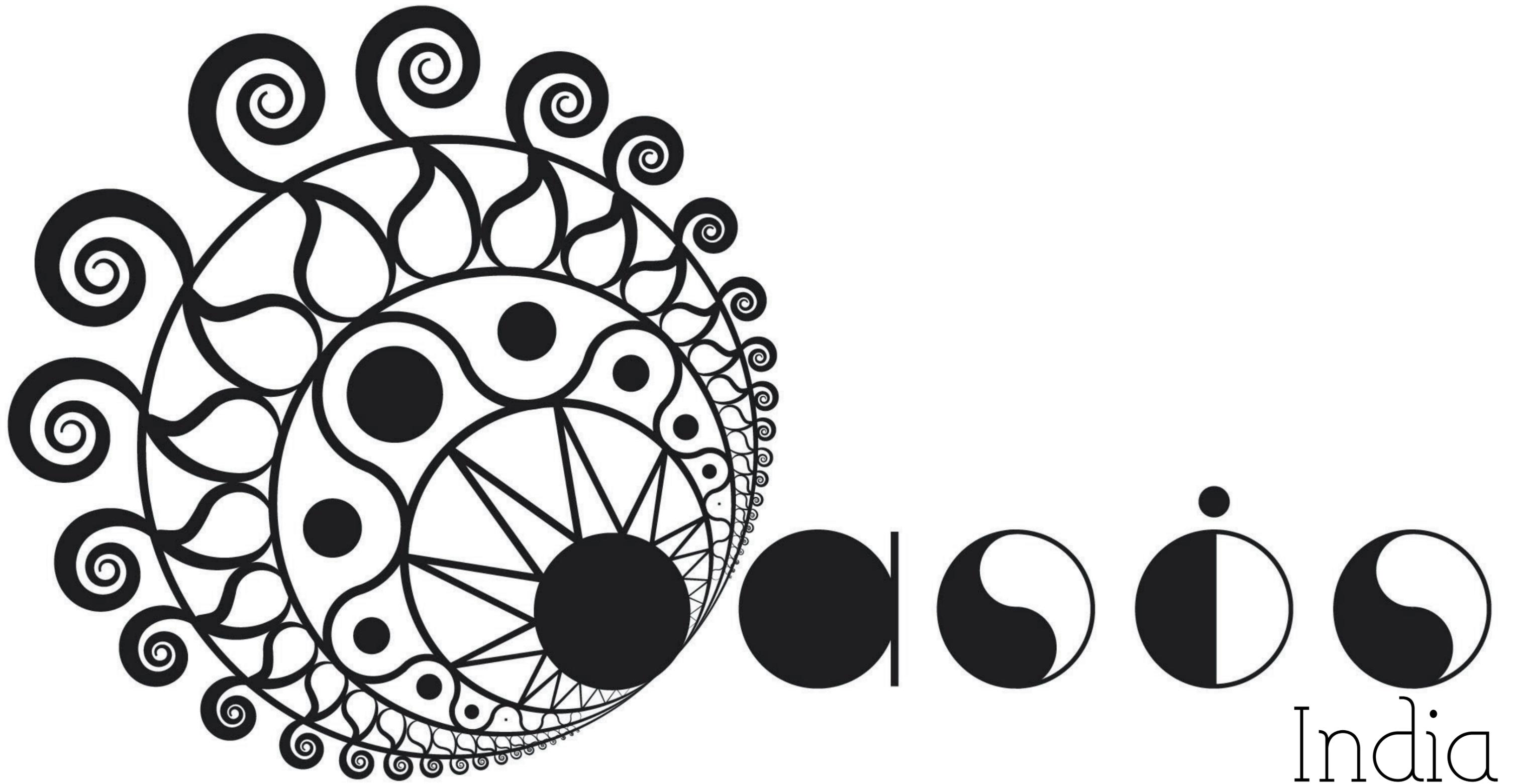
Sochalaya: Artist statement

Soch means thought, alaya means abode, so an abode of thoughts. Sochalaya also stands for toilet, another place where ideas and thoughts are born.



● ● Unleash the universe, 2016 India  
6"X8"  
Medium: Ink on cartridge paper  
Rendered on Adobe illustrator

"Have faith in the fall and believe in the unknown" the intention that guides me while i sketch. Be it a piece of paper or the wall as a canvas it always begins with a circle, from which emanates tiny lively creatures.



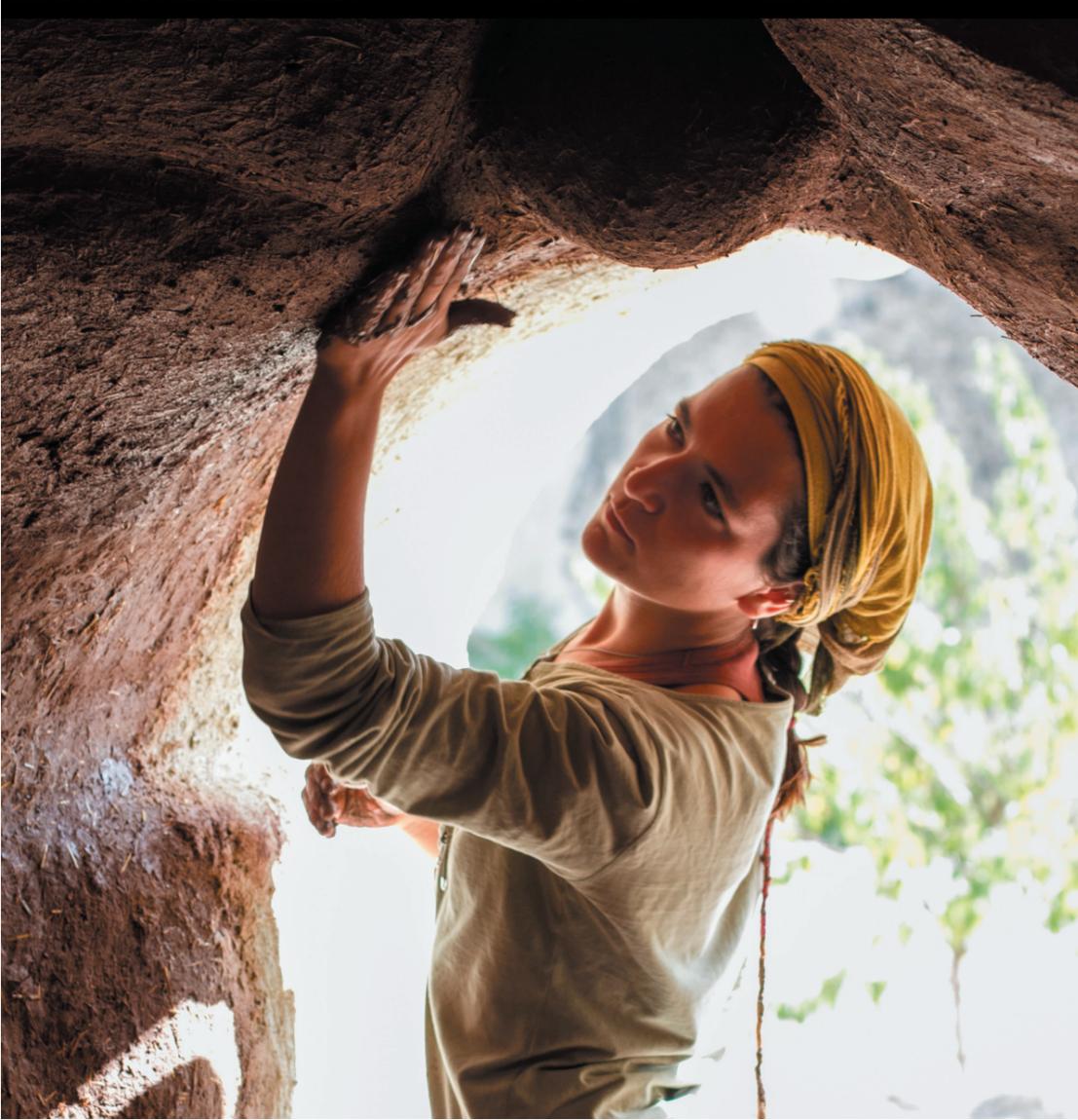
● Logo design for Oasis India training program 2017 .  
Its inspired from the peacocks feather, where each eccentric circle symbolises air,  
fire, water, earth and aether . These elements mark the days of the training program.



## ● Introduction to Intuitive Natural Building workshops

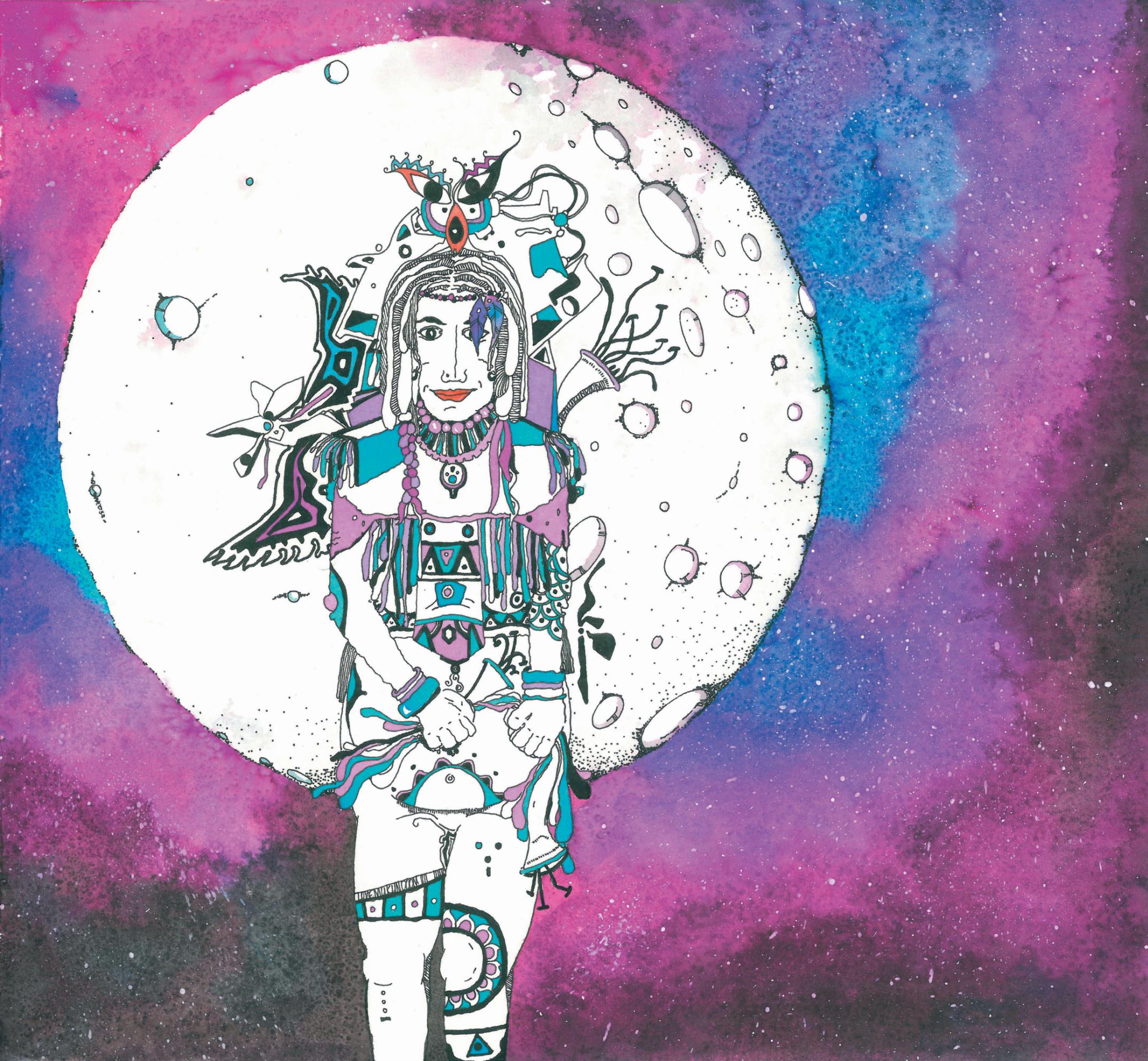
I have been facilitating Intuitive Natural building workshops as a medium to emancipate the dynamic and creative energy within people. It is to experiment, to empower and to explore the primary elements in and around us. During the workshop cooperative games, dances as well as games and rituals around the elements help us to remember the strong connection within us and the materials. Through the process of building people recognise a way of living and building communities.







● Turkish coffee, 2014 Turkey  
12"X10"  
Trendsetter magazine Interview,  
August  
Medium: Ink on cartridge paper



● Gizem: The mystery , 2015 Turkey  
12"X10"  
Medium: Ink on cartridge paper

As an observer one can choose to cut off from the external surrounding and move into a space within oneself. There the reality has abstract limits . Or they can choose to cut off from themselves and move into the external reality where there are psychological boundaries. Between the two realities exists a space where there are no limits, one can enter this knowingly or unknowingly . I call this sentient space as sochalaya. One always has the choice of witnessing, questioning and channeling. Does not matter who you are, " wise or otherwise."



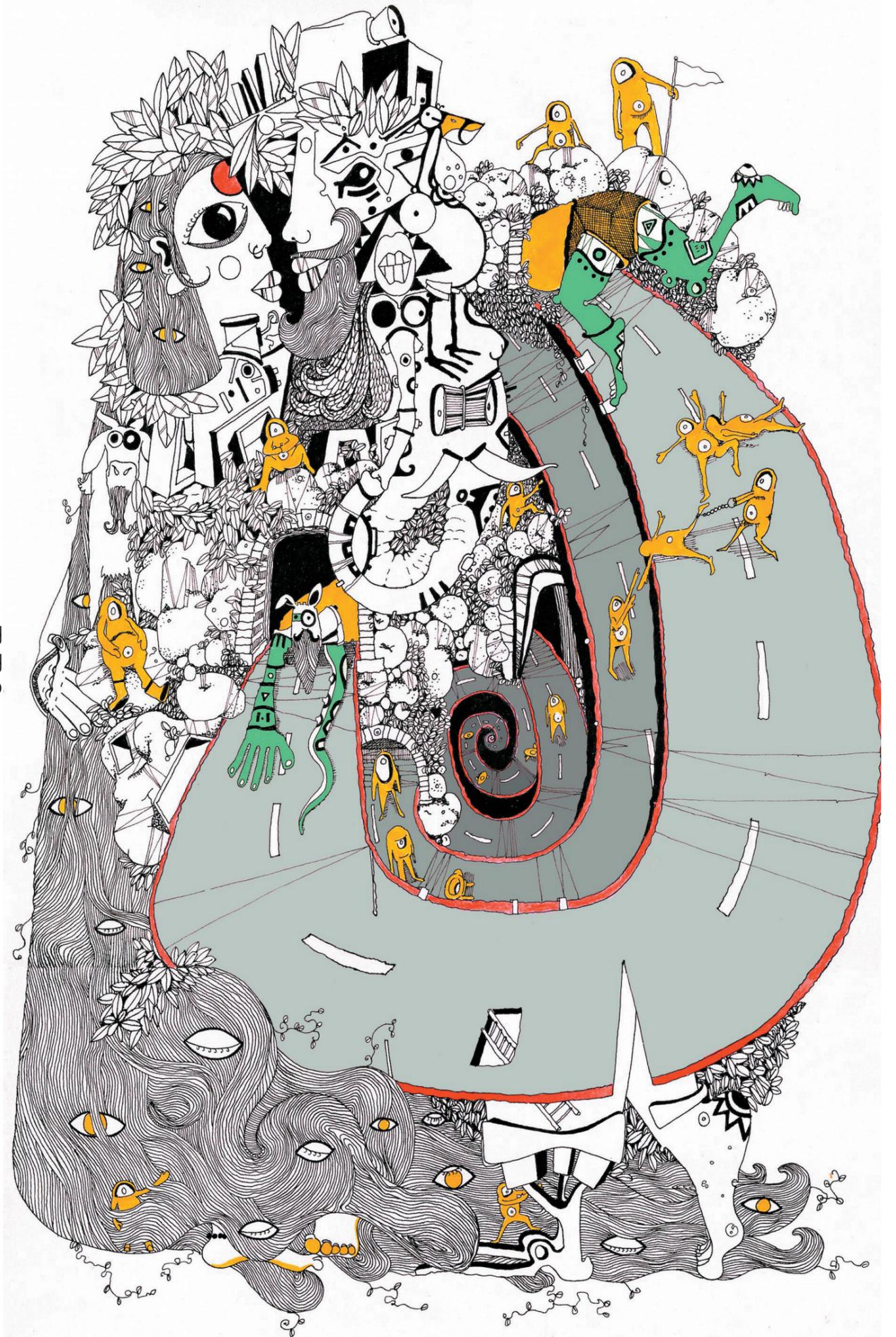
## ● Art of Unconditioning Workshop

Art of unconditioning is a session on using art as a medium to unwind and then to rejuvenate your creative minds. It is a method of using art (free draw, dance, sing, write etc) for introspection and self exploration. The exercises progresses from relaxation to rejuvenation( Art detox and incubation) and eventually using senses as a medium to bring balance within( Art through senses).

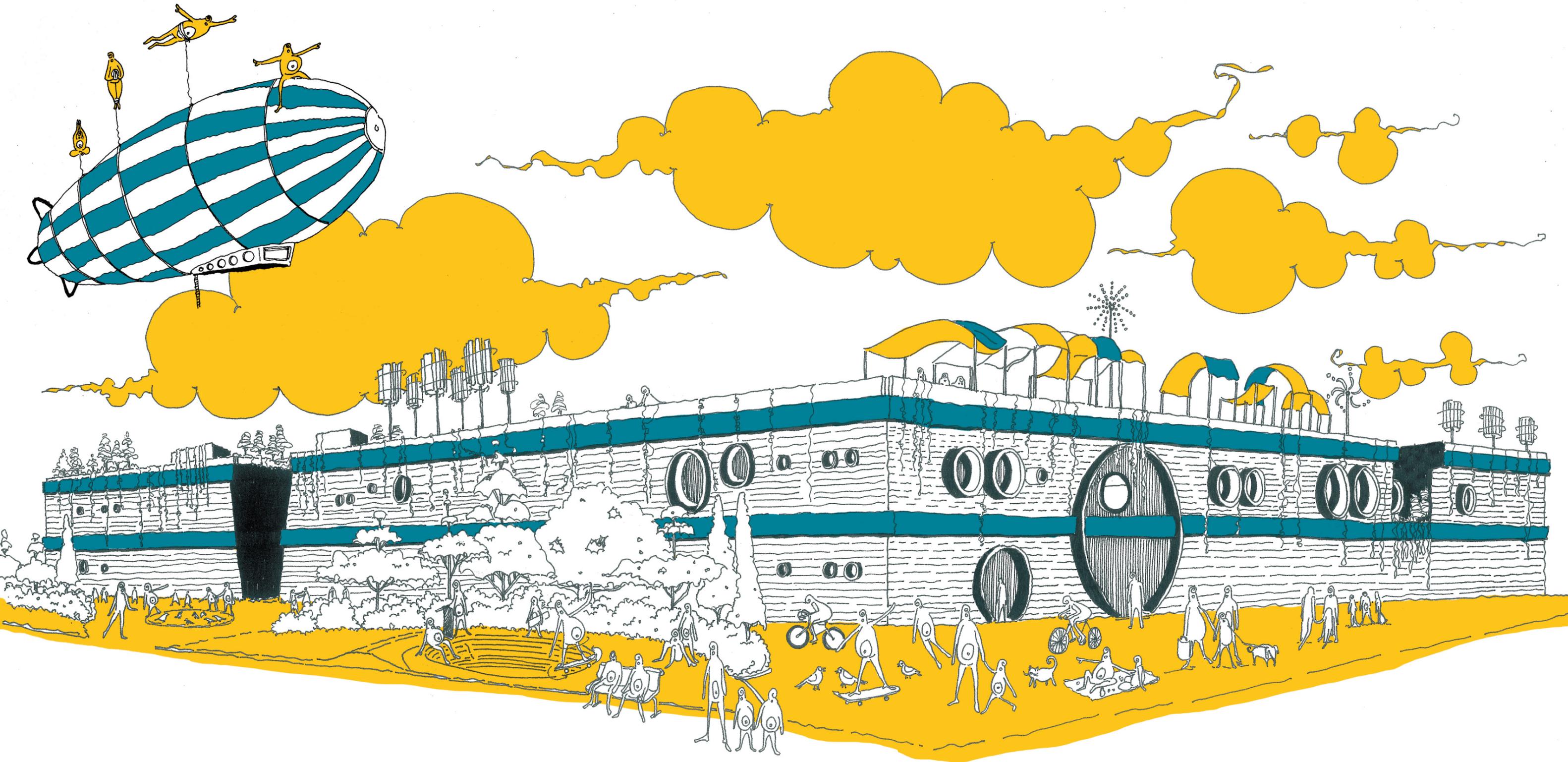
● ● Down the rabbit hole, May 2015 Turkey  
Cover page graphic illustration for Yolda magazine  
Medium: Ink on cartridge paper

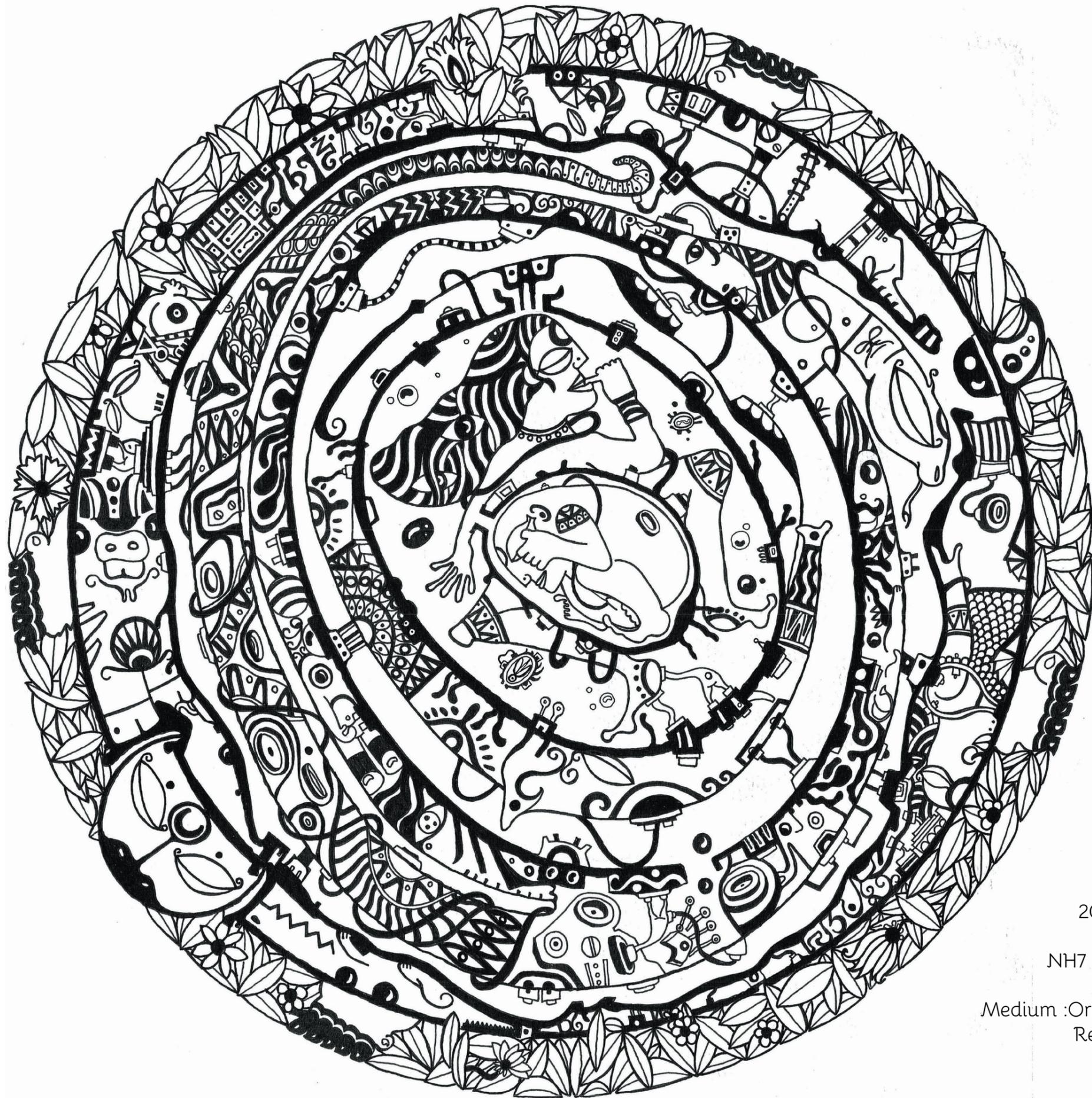
[http://issuu.com/yoldadergisi/docs/yolda\\_03](http://issuu.com/yoldadergisi/docs/yolda_03)

As we grew up we all have experienced this space, where we are physically sitting and staring at something or someone, but mentally we are somewhere else in some other reality. I call this space sochalaya, our very own abode of thoughts that we have always been visiting since the day we opened our eyes. As we grew up we have been and will forever be with our alive and spirited space sochalaya, that which is not.



● ● ● Kiklop Kids world, 2016 Turkey  
Competition entry  
Illustrator & graphic designer

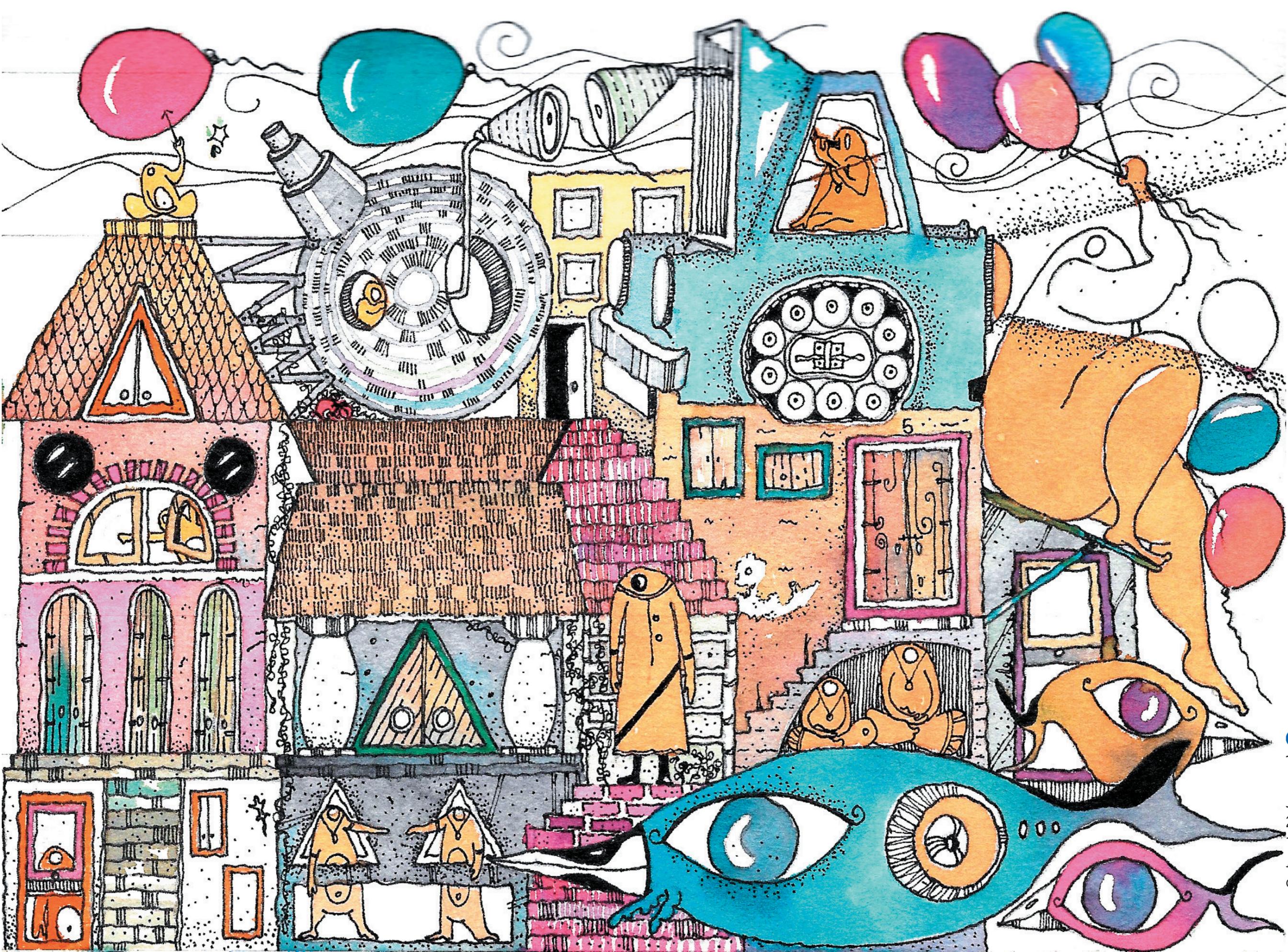




● Return to Innocence: Earth element

2016 India Shillong/ Hyderabad/ Pune/ Kolkata/  
Puducherry/ Mysore/ Nagpur and Jaipur.  
NH7 Weekender Periphery Travelling Art Exhibition

Medium :Original painting 2'X4' ink on water colour paper  
Reproduced and screen printed on cotton fabric

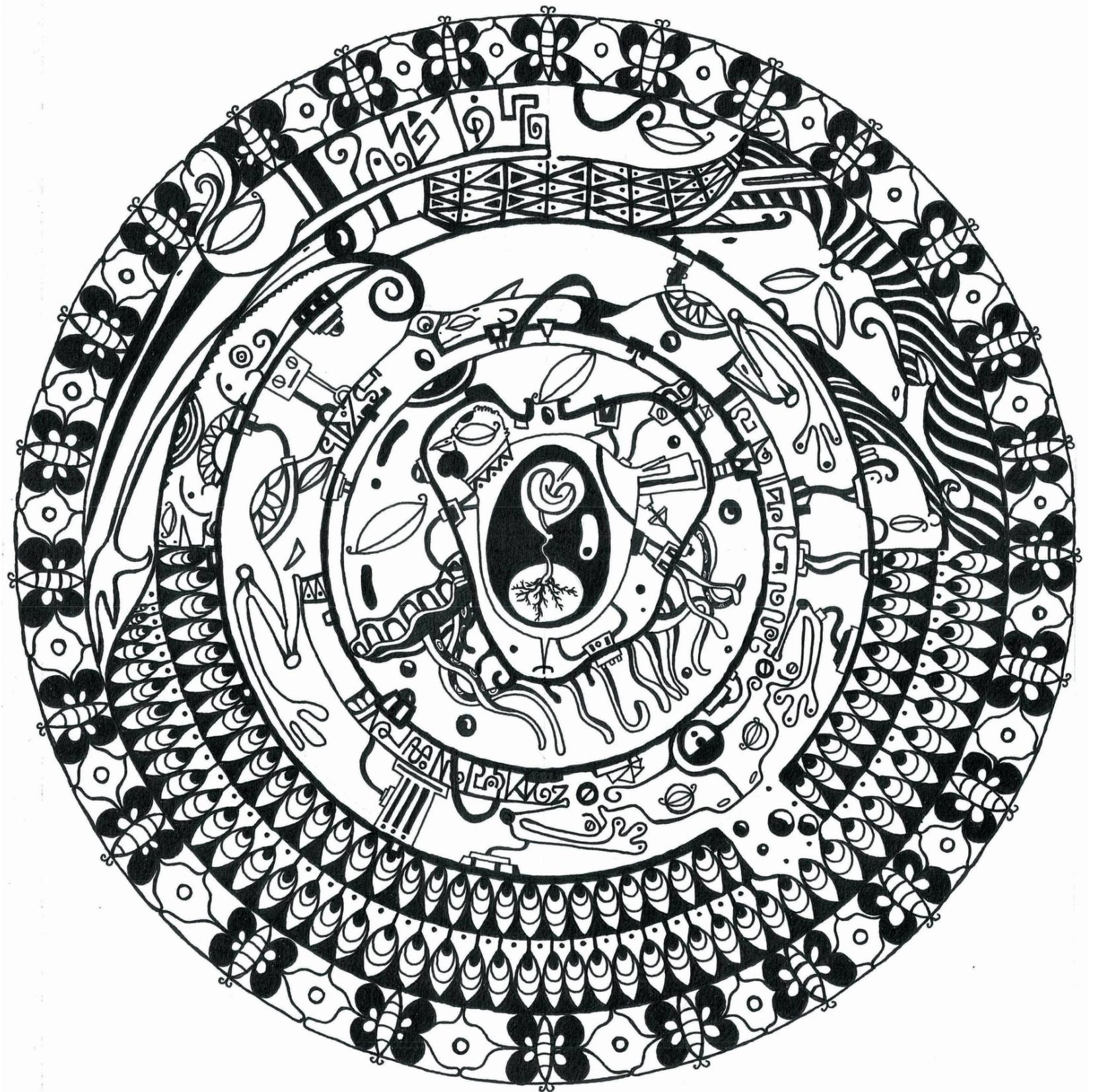


● City of Little Yellow Gods

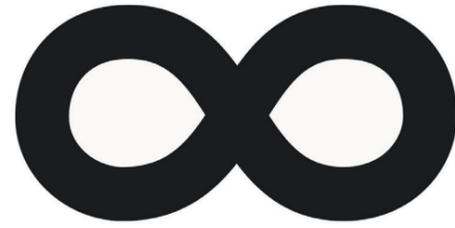
Architectural Surrealism,  
2017 India  
11"x 8"  
Medium: Photo ink  
on watercolour paper



● Seed of Samsara  
2016 India  
11" x 8"  
Medium: Photo ink  
on watercolour paper



● Return to Innocence: Air element 2016 India Shillong/ Hyderabad/ Pune/ Kolkata/  
Puducherry/ Mysore/ Nagpur and Jaipur. NH7 Weekender Periphery Travelling Art Exhibition  
Medium :Original painting 2'X4' ink on water colour paper  
Reproduced and screen printed on cotton fabric



Efficient Infinite Renewable

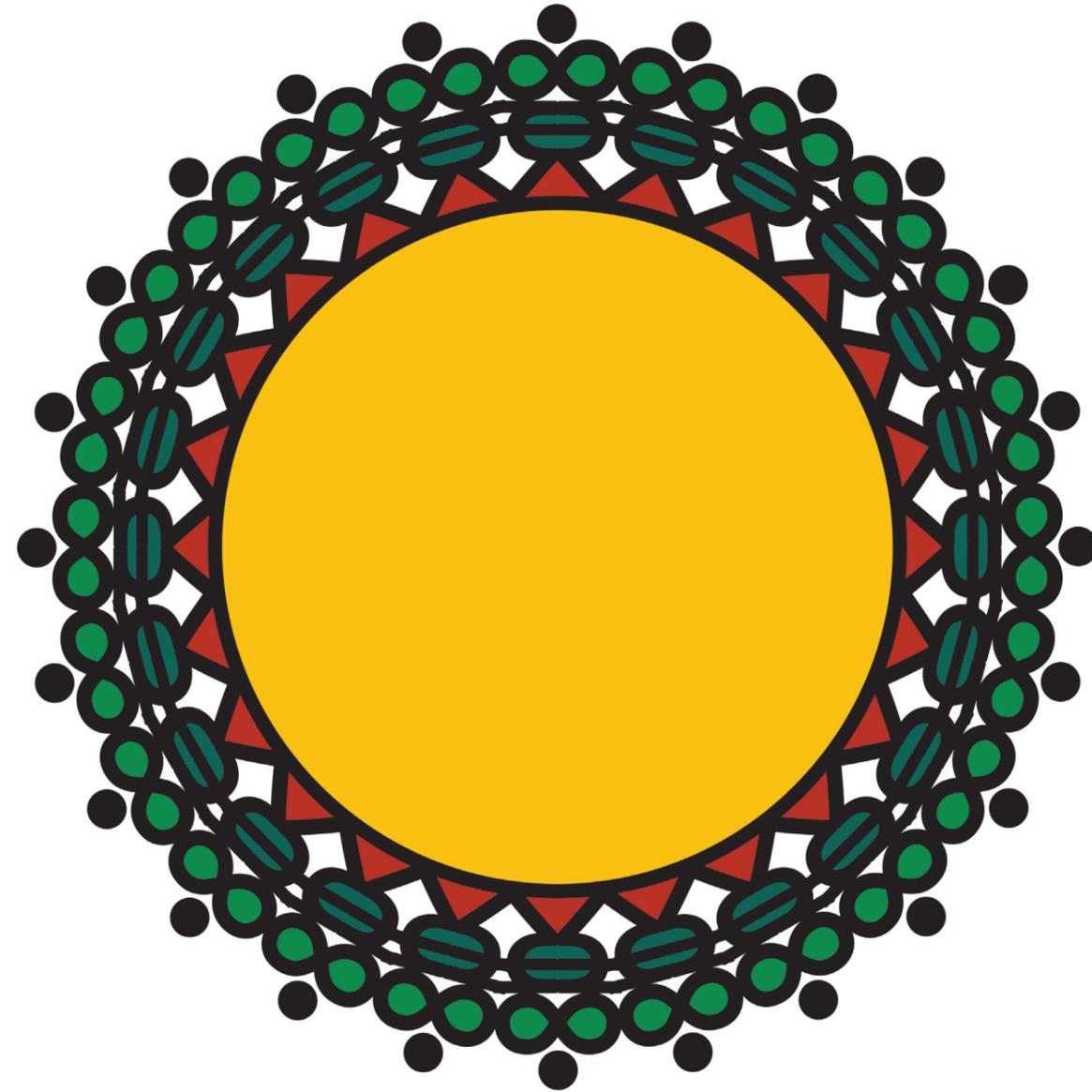


Economical Investment Supporting the community



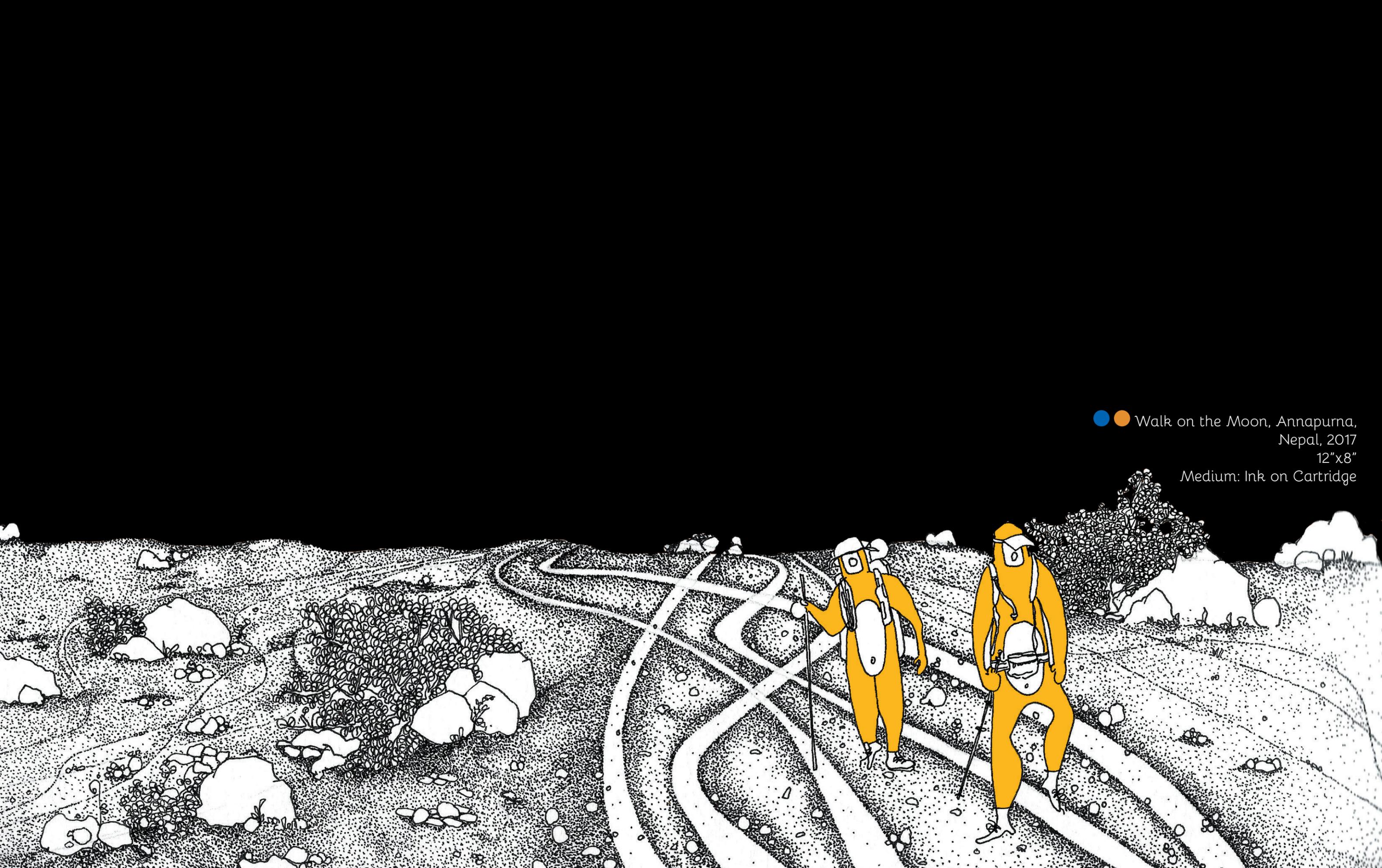
Personal Service, Intelligent, Robust,  
Reliable, Tailor made

The logo has 24 light men to form the mandala to signify its 24 hour efficiency. All put together the logo emphasises as to how it is a complete solution for all our needs. We are children of sun and so he will take care of us if we let him. Let the "sun shine" through us



**SUNSHINE**  
Renewables

● Logo Design For Sunshine Solar Renewables, India

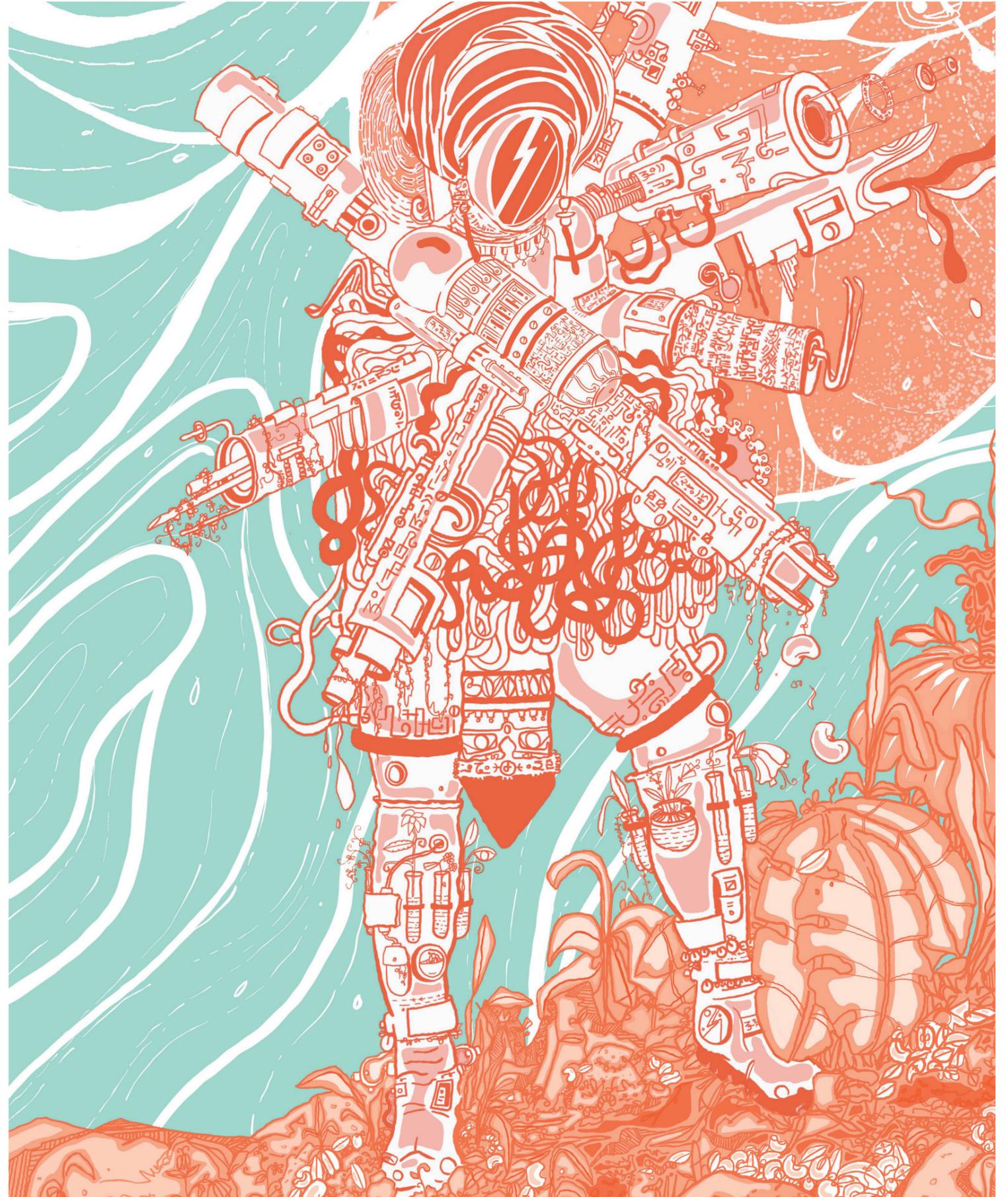


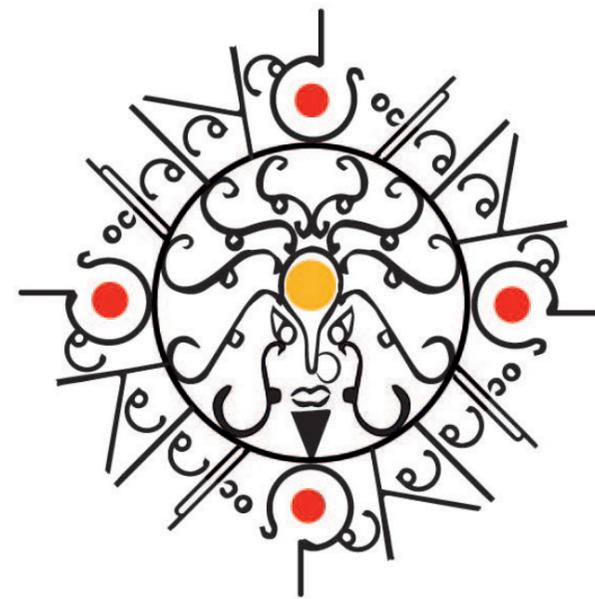
● ● Walk on the Moon, Annapurna,  
Nepal, 2017  
12"x8"  
Medium: Ink on Cartridge



● -Temple  
Digital

● Seedbomber man  
Digital





[www.sochalaya.com](http://www.sochalaya.com)  
[www.obaruhu.org](http://www.obaruhu.org)  
[info@sochalaya.com](mailto:info@sochalaya.com)